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shaking his head dubiously over some sheet

"Oh, nothing much. He's got the

Song Up-To-Date

#### Musical Smiles

REGINALD DE KOVEN, at his daughter's music. His partner, the other half of the wedding breakfast, in New York, praised sketch, came along and wanted to know the appetite of musicians. what he had

"Being fine, healthy fellows," he said, "Another Dixie song by a foreign "musicians always have good appetites. writer." You know, perhaps, what Rossini once de- "Well, what's wrong with it?"

"'If I am to dine on roast turkey,' said Rossini, 'there should be only two at table Suwanee River located in California." -myself and the turkey. If, however, it is a question of grilled chicken, then the company should number three-myself and two chickens."

#### Scrambled Geography

ing for a song to feature, was observed Ranger,

I just passed by the ex-Kasjer's home and heard him singing. What was he singing?

A VAUDEVILLE entertainer, who was look- Ain't gonna reign no mo'!-Texas

#### Did Beethoven Jazz?

By E. L. Selwyn

took in Austrian dance-music. Until his musician after another might put down arrival in Vienna (1792), according to his his instrument at intervals and take a rest, own statement, he had not become ac- or even a nap. After the leader had gone quainted with any folk-music save that away full of joy because of the presence of the mountains, with its strange and of the famous composer, Beethover asked of the mountains, with the mountain of the mou is proved by the catalog of his works, sionally letting their instruments fall and He even made essays in Austrian dance- remaining entirely quiet, then awakening music, but the players refused to grant with a start, throwing a few vigorous Mustrian citizenship to these efforts. . . blows or strokes at a venture, but gener-In the Tavern To the Three Ravens' in ally in the right key, and then falling in the Vorderon Britist near Meadlang three all played a band of seven men. The band was one of the first that gas this young musiclass from the Rhine at one of the first that the about the seven men. The seven men the seven musiclass from the Rhine at one of the seven men the seven men to the his new home in an unadulterated form, ticularly the passage for the second bas-Beethoven made the acquaintance of the soon which comes in at the cadences with musicians and composed several sets of what are apparently the only notes it has

Concerning the origin of the "Merry- the year mentioned (1819), he had again Concerning the origin of the "Merrymaking of the Country Folk" in Beemaking of the Country Folk" in Beethoveris "Pastoral Symphony," Thayer was present when the new opus was
quotes Schindler to the following effect:
handed to the leader of the company. The "There are facts to tell us of how parmaster in high good humor remarked that ticular was the interest which Beethoven he had so arranged the dances that one

Laendler and other dances for them. In available-F, C, F.

"Is the curse of the popular music of to- ment of melody and harmony, the elements day rather its obsession by rhythm-the which are the brain of music?"-A, J. Shelphysical element in music-to the debase- don.

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# Letters from Interested Readers

Musical Fairy Stories

To run Errors

Some people are quick to eriticize teachers

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#### Adaptable

Dad .-- Any time when I'm not at home.

#### A Good Excuse

Little Bobbie would not sing in school. His teacher insisted that he do so or give

Bobbie (half-sobbing): "I don't want to sing, 'cause mother says I sing just like Dad, and you ought to hear him."

#### A Cheerful Prospect

Will. R. MacDonald, of Washington, as to get done sooner!" once rented a farm a few miles outside of the city to escape the noise of town, but he soon tired of looking after the place.

"I'm going to hire a manager, to look after this farm," he told his family, at

They had courted for fifteen years and after this tath, he tout his sainly, at breakfast one morning. "Then I won't yet neither of them would as much as have any more trouble. He can occupy a name the happy day. So one evening after

That night as the new manager passed Professor Fugue.-When will it be con- through the hall, on his way upstairs, venient for your daughter to take her mu- MacDonald stepped out and asked him if he cared to have the afternoon paper.

"No, thank you," replied the fount of rest and quiet. "I have a flute on which I always practice two hours before going

#### Speeding Up

Farmer Oats, at a concert, during the performance of a duet, remarked to his

"D'ye ken, Tammas, now it's got to ten o'clock, they're singing twa at a time, so

room on the top floor, and we will all have supper she began to play on the piano. He a quiet, easy time."

MacDonald leaned back and smiled touching, so she played "Darling, I Am serenely in anticipation of the coming Growing Old." He took the hint and

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"ONLY the Great can profit by criticism," wrote a famous French artist of other days.

Criticism is the chisel of destiny.

The music student who does not learn how to stand critieism is not likely to get very far in the art. Standing criticism demands stamina and poise and understanding.

The constructive criticism of a real master is priceless. Destructive criticism well delivered is equally valuable. By destructive criticism we mean those observations intended to destroy bad habits and inconsequential effort.

Unfortunately many crities in their effort to make their remarks felt have an idea that they must use a battle-axe or else the no less painful lance and scalpel.

These critics talk mostly for their own entertainment, or for the purpose of surprising others with their smartness, their erudition, their omniscience.

This kind of criticism is the hardest for the student to

"Your scales sound as smooth as a corduroy road!" "Your voice is beautiful, my dear, especially those two or three tones that are not in your nose or your throat."

"Your touch is wonderful. It sounds like a pneumatic

These and other similar serrated remarks are very easily uttered and are usually about as helpful to the pupil as would be the trick of boxing his ears to show how simple it is to hurt some defenseless individual. The European teachers of another day used to take pride in their sarcastic criticisms. The more sting, the more biting, the more cutting their remarks, the nearer they supposed they were to higher pedagogical

Although criticism today is upon a different plane, it is impossible for the student to go very far without receiving directly or indirectly some staggering critical blow.

The student who is wounded by such critical blows is certainly not the one who will triumph. He must learn how to keep on his fect and permit the "chiscl of destiny" to carve out his artistic entity. Every criticism should be carefully and deliberately weighed. It is hard to be impersonal when the subject under discussion is yourself. Is the critic right? Are the weaknesses he points out things of great importance of which I have not been conscious? How can I find the right remedy?

Sometimes students are pathetically damaged by criticism that is inconsequential. They form the habit of listening to all kinds of chance remarks and never cultivate stamina enough to hold their own ground. They are pushed from pole to pole by the observations of people who have never earned the right to

Never be hurt by criticism. If you think that the critic knows what he is talking about, his criticisms may be priceless. If the critic has no right to criticise, why, pray, be concerned with his acerbities?

Most of all be your own severest critic!

#### Twenty-five Million Slogans

LAST FALL we wondered and wondered what we might do to help musical education in the most practical way. We wanted to do something that would help all teachers, all music lovers, all manufacturers, all students, all publishers, all schools.

Finally we concluded that we could do our share best by crystallizing the great thought that music is of inestimable value to mankind, in as few words as was feasible and then giving that thought as wide a circulation as possible. This resulted in the creation of a slogan that you have already seen printed conspiciously in The Etude and elscwhere.

#### "Music Study Exalts Life"

Since the creation of this slogan we have had it printed some twenty-five million times. It has been displayed upon news stands from coast to coast. It has repeatedly been published in our advertisments in papers with an aggregate circulation of five million readers. During the coming year we shall give it equal if not greater currency.

We suggest that our readers may do a great work for music by using this very terse but comprehensive slogan on all of their programs, printed matter or announcements of any

The power of a slogan in affecting the mental attitude of the public is enormous. Every mind you direct toward this thought will advance the interests of music.

#### Putting Music in the School Bell

Makers of comic pictures of other days limned sketches all too graphic of the schoolboy trudging forth to school, his eyes turned painfully backward toward the "swimmin-hole" and the baseball field.

What of the present day and generation? Wonderful school buildings, trained teaching experts, gymnasiums, flowers, excellent books, alluring pictures, the cinematograph and always music, music, music, have turned the old-fashioned school from a kind of institution for juvenile penal servitude into one of the most fascinating things in child life.

In some of our big cities children clamor to get back to

There is really no comparison with the work done in the schools of today and in our forefather's days. The pupil of today is expected to accomplish far more in a shorter period. In most cases he does it and does it with a relish.

A parallel condition exists in music teaching. Music teaching has become a great ealling. Its representatives prosper in relation to their efficiency. The same may be said of musical publications. This has tended to make the work prepared for the pupil practical and entertaining-a thousand times more entertaining than it could have been a generation ago.

Music has come into the school bell. Instead of being a horrible clanging sound which made children shudder, they now run joyously toward it.

#### Sesqui Now in Full Swing

WE HAVE had the keen pleasure of shaking hands with great numbers of our friends who have come to see us from all parts of the United States and the world at large, while visiting the Sesqui-Centennial Exposition in Philadelphia.

The projectors of this immense exposition were urged to open it early in the season to accommodate many visiting conventions, though the work upon the huge enterprise was only partly completed.

At this date, however, the exposition is in full swing; and a very astonishing and beautiful exhibition it is. The exhibits are reported to be valued at some \$300,000,000. Gorgeous in color, rich in educational significance, filled with human and patriotic interest, the vision of Mayor Freeland W. Kendrick is now triumphantly realized. The exposition is splendidly conducted by the director, Mr. E. L. Austin.

When you come to Philadelphia be sure to call at our display right at the main entrance of the Liberal Arts Building which is located at the entrance of the great exposition itself. We shall also be glad to welcome you at our main offices at 1712-1714 Chestnut Street. Make this your headquarters. Direct your mail here if desired. Let us serve you in any possible way.

THE ETUDE MUSIC MAGAZINE contribution to the celebration of one hundred and fifty years of American independence is a beautiful souvenir book of sixty-eight pages with threecolor cover. It is entitled:

"Two Hundred Years of Musical Composition in America."

This souvenir is entirely free to readers of THE ETUDE who make requests for it. It contains over four hundred pictures of American composers and sixteen pieces of the best music. It is the kind of souvenir you will want to keep permanently in your library, as no such collection has heretofore been published

#### Orbits

EVERY great piece of creative or interpretative art moves in an orbit divine

This thought is so vast that it is difficult to encompass it

Consider such a marvelous work as the "Fifth Symphony" of Beethoven. After hearing this mast piece over and over, we at no time are left with a feeling that at any point has the great composer fallen short of the demands of a permanent work of art; and, what is really more important, never has he exaggerated his spiritual message. His Creation moves in an orbit, moves with the inflexibility of Fate, moves without apparent effort. Every moment it fills the human soul with satisfaction, with artistic contentment. By this very orbit do we determine its eternal character.

No less perfect are the orbits of Gray's Elegy, Raphael's Sistine Madonna, Shakespeare's Hamlet, or Rodin's Thinker. They have so completely filled their artistic orbits that millions of men and women have found unending gratification in them.

Bach, Handel, Mozart, Haydn, Schubert, Schumann, Liszt, Chopin, Wagner, Brahms, released great works from their souls; and who would change a note to break the lines of their orbits? This cannot always be said of all of the works of the masters. Handel often lapsed from his own ideals. Works produced under such conditions have properly disappeared just as did numerous compositions of Rossini, Raff, Meyerbeer. Rubinstein, Mendelssohn and others. Even Wagner could write a "Centennial March" hardly ever touching the orbit of his eternal gifts.

As in musical creation, the interpretative artists are great or mediocre in so far as their performances move in orbits approximating human artistic perfection. Hear some of the records of Caruso singing, Vesti la giubba from "Pagliacei." Every note seems to follow an orbit as predestined as that of Saturn. Never is there a phrase delivered without the proper relation to the whole. Never is the tempo distorted. Never are the climaxes too loud. Never do the tones falter. With all this there is no suggestion of mechanical perfection. Caruso has created an orbit as natural and as wonderful as any of the firmament Exact perfection is mechanical. The interpretation of a great work must move in a human orbit.

The alert teacher, the bright student will find a great le son in considering interpretations in the future from this stand point. Was the orbit described as though it followed some eter nal design? Was every note delivered in its proper place, a the proper time, with the proper tone, accent and rhythm, that at no moment was there any sense of shortcoming or exact geration but instead a sensation of complete artistic satisfac tion such as we expect at all times from Hofmann, Kreisler, Bat tistini, Casals, or Schumann-Heink?

#### Sticking on the Job

"La donna alla finestra, la gatta alla minestra." So runthe old Tusean adage-"While the housewife's at the window, the cat gets into the soup.'

We have always held that it was a very fine thing for the teacher to be broadly interested in community affairs. Yet we have known musicians who spent so much time running from club to club, and from meeting to meeting, that there was no time to attend to business

Music teaching is a calling which demands very close and constant attention. It calls for the most painstaking attention to the broad problems of pedagogy, the most eareful consideration of the individual needs of the pupil, and, finally, incessant contact with the output of the publisher, so that the very latest thought and materials in the field of music teaching may become instantly accessible.

Do your share in the development of the musical interest of the community. Feel yourself a part of the larger life of the neighborhood in which you live. But in doing this, remember that your calling, like all others, has one main road to success and this is paved with the hard stones of strict attention to the real business of teaching.

#### An Editorial Joy

This month the editor of  $T_{\rm HE}$  Exude eclebrates his nineteenth birthday in the sanetum. The privilege of editing  $T_{\rm H\,\tiny E}$ ETUDE MUSIC MAGAZINE, while it has incurred great obligations, incessant labor, and sometimes seemingly unavoidable trying situations, has nevertheless been an ever-expanding joy. This is largely due to the keen interest, friendship and remarkable appreciation of the readers themselves who have been so ready to express their feelings and, at the same time, to help in extending the work of THE ETUDE in new fields with the on-

We are now making extensive plans to make The Etude larger, stronger, more entertaining and more practical in the future than ever before. You, the readers of The Etude, have been so loyal, so fine in your support, that our only feeling is that we cannot do enough for you. The entire staff of THE ETUDE is imbued with this sense of warm gratitude for your active and valuable cooperation. Editing The ETUDE is a delightful adventure to us. We enjoy every moment of it.

# Music on the Other Side of the World

An Interview with the Noted Virtuoso Pianist

MISCHA LEVITZKI

the youngest of the recognized great planists, he is also one of the most character and of very great interest to musical readers everywhere.]

present time. We are all inclined to esti- find that the Australians are perhaps the mate musical values by our own sur- most enthusiastic devotees of music in the preciation of the audiences, the wild en- America than England. The talking mamate musical values by our own sur- most communication in the previation of the attentions, the wild the "America than Engiand. Inc tailing material to vision the interest world today. Their taste for the best is thusiasm, is something far more like the chine and the player-plano have been wonof other peoples in other lands. It is my developed to the highest standpoint. They Russians or the Italians, than any other derful advance agents for American artists. deep conviction that in the Orient the are very independent in their judgment, concert-goers in the Western world. The have ventured into the lands of the Rising markable judgment in all matters musical United States (without the territories) Sun and established an Occidental civili- and theatrical. If the artist is not worthy and there are only five or six million zation there, but they will exist in the

cultural expansion. "A trip to the Orient is always a fasci- for such is doomed to failure. They are nating experience. To the touring artist, probably more careful in their considera- The climate has a great deal to do with concerts were all given under the directional distribution of the control of the element of adventure becomes continually more and more fascinating, despite any other place in the world. They have fine, that I am sure he must give his very which supports an orchestra all its own. the many difficulties and often disagreeable excellent educational facilities. incidents of travel. As one voyages over the Pacific, thoughts naturally center upon time 1921, I visited the Conservatory, one reaches the door of all unusual. When the Pacific, thoughts naturally center upon time 1921, I visited the Conservatory, one reaches the door of at all unusual. When the Hawaii. There is a sying that 'God' then under the direction of the noted Bel- it is not unusual to see as many as one dropped a little bit of Heaven on earth and gian conductor, Mr. Henri Verbrugghen, thousand people outside, some of whom called it Hawaii.' Surely when one en- who also conducted the orchestra, and I have waited from one-half to three-quarcounters the gorgeous tropical atmosphere found conditions exceedingly fine. He took ters of an hour to greet the artist. of that lovely island and realizes that after me through the excellent building of the Australians are so hospitable to art and

tion of Paradise. As far as the civilization and the external conditions relating thereto are concerned, you would hardly realize that you are not playing in Los Angeles or, let us say, Miami. "But still, there is something different in the life, even if one gets but a glance of it. There is the great Japanese and Philippine population evident everywhere.

just now feeling the wonderful urge for

#### My experience in Hawaii seems like a de-Concerts Between Boats

lightful dream.

66THE TIME of the concert was arranged to suit the arrival of the boat, because many artists stay there but one day, while the boat stops on its voyage to the Orient. The boat arrived at nine o'clock and the concert was arranged at noon. It was held in a fine, modern theater, accommodating some 1800 people The audience was very largely American, with a small native attendance. The standard of appreciation was exceptionally fine.

"I was whisked around town and over the island before and after the concert and taken to the famous beach at Waikiki, where I went in swimming. There is probably no water in the world so wonderful as that at Waikiki. It is like liquid velvet. I have been in swimming at many different places in America, in Europe and in the Orient, but the water at Waikiki is unforgettable. In fact, when I reached the boat in time to sail at four o'clock, after just seven hours in Hawaii, including a large concert, it was difficult to realize I had enjoyed so much in one day.

#### Australia and New Zealand

66 OURING in Australia and in New periences in an artist's life. The big cities Zealand - Auckland, Wellington, Christ

minds and hearts of the natives, who are to say so in no uncertain terms. "Australia, at the present time, is no

place for second-class musical material,

[EDITOR'S NOTE:-Mr. Levitcki has just returned from his tour of "toured." His travels have taken him to many far off places and with his the Orient, where he has met with extraordinary artistic success. One of brilliant and alert mind, he has made observations which are of the keenest

"IT IS VERY difficult for the casual Church, and Dunedin-are very interesting, many students. They were very musical social éclat is the thing that counts in this musical player or the amateur to Of course, there are many smaller and de- and had a very high level of proficiency, wonderful new world. appreciate the extent of interest in lightful cities. It is a very great surprise Mr. Verbrugghen is now the conductor of

#### Climate and Concerts

best. The audiences are so responsive that "While in Sidney, during my Australian ten encores are not at all unusual. When

Music

"The cities are like the cities of Amerthe tone-art throughout the world at the for the American and European artist to the Minneapolis Symphony Orchestra.

great awakening which is attending trade. No matter how great the reputation of the country simply radiates healthfulness and concerts. It may be difficult for the readmanufacture and other interests will be visiting artist may be in other lands, and life. The people are vigorous and lusty, ers to realize that it is possible to give followed by enormous opportunities in the no matter how many overtures may have This is truly the land of sunshine. The thirteen well-attended concerts in a country field of music and these opportunities in the no matter now many overtures may have a line is truly the land of sunsume. The field of music and these opportunities will been made by glib press agents, the Auschimate is divine. One is not crowded or like Java where the temperature ranges not be developed merely among those trailian and the New Zealander judge jostled as everywhere in our large Amerifrom 110 to 140 degrees in the day time. pioneers from Europe and America, who strictly for themselves. And they have re- can clifes. The country is as big as the Even the names of the clitics, Surabaya Bandoeng, Samarang, Solo, Cheribon and Malang, must be very little known to many of the readers of THE ETUDE, yet I 66TO MY MIND, concert-giving in gave four concerts in Surabaya and three Australia is on a different level concerts in Batavia. In Batavia there was from that in any other part of the world. a concert hall seating 1400 people. These The artist feels so invigorated, so tion of the Kunst Kring or Art Circle,

# 66 N JAVA, which belongs to Holland, the population is about forty million

Malays with around two hundred thousand whites. The white people are, of course, largely Dutch. They have a very highly developed musical life and have chamber muof that lovely island and realizes that after me through the excellent building of the Australians are so hospitable to art and all, it is an American island, governed by institution and everything was kept up to a to the artist that one feels a genuine sense corganizations of every type. Practically all, it is an American island, governed by institution and everything was kept up to a to the artist that one feels a genuine sense corganizations of every type. Practically one of the natives take part in the conalways found in the audience, for in Java, unlike other parts of the Orient, the mixed breeds enjoy complete social equality. The Dutch frequently intermarry with the native Malays and the offspring are never referred to as anything but Dutch. They have an equal standing and are so received when any of them journey to Holland itself. They are often extremely fond of music and very devoted to it. The natives of Java are extremely fine and often very handsome people. Between the hours of ten in the morning and four in the afternoon, business-life virtually ceases. Paradise The elimate is so extremely hot that only existence is possible. Therefore the con-certs start at 9.30 in the evening. Even then, the halls may be very hot and oppressive. For the touring artist, travel in Java is about as terrible as one can possibly imagine. No trains run in the cool night, for the reason that the engineers are natives and are evidently afraid that they might fall asleep at the switch. Consequently travel is done in the day-time, and Javanese railroads and railroad trains are about as terrible a torture machine as a civilized person could wish. If you leave your window open for any length of time your are black with soot. If you close your window, you are stifled. Therefore, a trip through this interesting tropical country with birds and monkeys in the trees, instead of being a very fascinating thing may become a very terrible experi-"The Dutch have put perfect automobile

roads through Java. In fact, some of the roads are as fine as those in California. The country is heavenly beautiful, with the cocoanut and bamboo trees and wonderful indigenous vegetation. Therefore it is a delightful place to visit if you go as a pleasure tourist with no work to do.

"Civilization among the Dutch reaches a very high standard in domestic life.



Music Study

Exalts

Zealand is one of the greatest exof Australia-Sidney, Melbourne, Brisbane Adelaide and Perth-and those of New



Mischa Levitzki, in the traditional Japa a gift of Countess Watanabe, a member of the Japanese Royal Family

next to nothing and a person in the middle
class may have as many as ten to twenty

Tokyo, where I gave six concerts at cert in Pekin, two concerts in Tientsin,

The Indian Field

ity, as they often warp at the scams.

#### The Gamelong

instruments, the gamelong. This is the in Japan. In Hakata I gave only one con-Javanese orchestra. It consists of thirty critical and is by a contract of the Occident. Winfortunately, I was unable to go to or forty different kinds of bells and is by a find one of factuality and there one finds oneself in a city and beautiful properties. The office of the Occident have ever beard. The musicians, in their information that the continues, have a fine feeling for the city. The concert was given under the start and play these belts with wonderful assignees of the University, in a half wonderful assignees of the University wonderful assignees and the wonderful assignees are the wonderful assignees are the wonderful assignees and the wonderful assignees are the wonderful assignees areal wonderful assignees are the wonderful assignees are the wonde art and play these bells with wonderful auspices of the University, in a hall which skill, producing tonal effects that are alto- scated 1400 people, but it was different skill, producing tonat effects that are altosource the people, one is now the second of the second facture of the bells. It sometimes takes were elevated from the floor; and the and medicine, years to make one hell so that it is satis- auditors, instead of sitting upon chairs, "There is really very little to induce the has just been laid in Jerusale

bringing a large collection of these bells able in every way. In fact, all through the United States, Argentine and in 1. How does one "concert: Hawing to this country and that this collection is Japan, there is an astonishing musical Europe, he may expect large and just re- 2. Describe musical conducts in Austo this country and that the contexton is jupon, order to an assuming money and the country and that the contexton is jupon, order to an assuming the property and the property property and the property property and the property property and the useless without the fascinating players, exceedingly successful. Phonographs are years, but China, the sleeping giant of the Zealand,

servants. However, one thing is obvious the Imperial Theater, which is as fine as two concerts in Hongkong and four in climate has an ungestioned effect upo some two thousand people, is an interest, the human claracter. It is almost impossible to endure this without becoming irriversed. The native patronage of the the conductive this without becoming irriversed. The native patronage of the the conductive this without becoming irriversed. The native patronage of the the conductive this without becoming irriversed. sible to endure this without becoming irriconcern was about eighty-free per cent. Of European or American city may be or John to the best of the state of the s When I made my tour of Java I was so from the Embassy and the English- peals dont. The China of our imaginations and leaven of Occidental culture mixed with worn out that I was obliged to cancel a ing population in Tokyo, but the Japanese through the China of our imaginations and feaver of vaccinenar cutture mixed with mumber of other concerts before I could interest in music became instantly apparent scheme of European architecture that one go on. In Java, I played very much the and was delightful to witness. Don't think would hardly expect to find in these lands are first. Of course, the temperature of the concert before the concert before the concert selection of the concert with the concert wit

mate. It has an effect upon everything, in-cluding musical instruments. Even the world knows, are keenly intengent and some two million and five hundred thou-said inhabitants, with only one hundred ment, but who have never been approached which world knows, are keenly intengent and all some will power and desire to express the great some two million and five hundred from the violins are sometimes ruined by this humid-foreign inhabitants, one notices that he is through native channels. Conservative in sible way that one can appear before such reaching into real Japan.

sat cross-legged upon cushions upon the artist to visit the Orient, if he seeks actory to mese prayers.

Sat cross-regged upon cusmons upon the artist to visit the Orient, if he seems at cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon cusmons upon the artist to visit the Orient, if he seems at Cross-regged upon the artist to visit the Orient, if he seems at Cross-regged upon the artist to visit the Orient, if he seems at Cross-regged upon the artist to visit the Orient, if he seems at Cross-regged upon the artist to visit the Orient, if he seems at Cross-regged upon the orient to the orient the artist to visit the Orient, if he seems at Cross-regged upon the orient to the orien

the extreme, they hesitate to attend or even audiences.

useless without the inscrinating players executingly successful. renotographs are years, not crima, the steeping guart of the Zeatana, Perhaps, America may, at some time in the manufactured, as are violins. world, is just beginning to realize the 4. Contrast musical conditions in China future, hear a gamelong played by the "In China, the interest in music seems to wonders of maste. Or course, there are and Japan. be totally different from that found in some very fine Chinese musicians, but the 5. Describe musical

Japan, in that, for the most part, it is congreat body of people are not alive to the

GTHE SAME may be said of India, India has never been extensively ame kind of programs that I would play a mean stand and they are not acquainted in New York, London, Berlin or Paris, and found a very splendid musical appreciation. Lecture of Occidental musical appreciation. The special control of the special control auon.

1 to see acts away trom Tokyo to Such is an enormous muscal opportunity in missance, as simpaged of the straint SetTit is difficult to forget the humid cli a city as Osaka, which has outgrown China, among the natives, who, as the tlement, the temperature was almost as hot
Tit is difficult to forget the humid cli a city as Osaka, which has outgrown China, among the natives, who, as the tlement, the temperature was almost as hot
Tit is difficult to forget the humid cli a city as Osaka, which has outgrown China, among the natives, who, as the tlement, the temperature was almost as hot
Tit is difficult to forget the humid cli a city as Osaka, which has outgrown China. The control of the control of

"In Kobe, there are some three thousand affiliate themselves at times with European "As one passes through India and gets Europeans and Americans. There I gave festivals; but if concerts were to be given into Egypt, he finds a revival of interest 46 BEFORE leaving Java, one must connect upon their native musical Kyoto is said to be the most artistic city contact. A support of the finest percentage of the finest per

> country in the future. Jewish musical ability and talent, when combined with the

#### Tiny Life Stories of Great Masters By Mary M. Schmitz Charles François Gounod (1818-1893)

1. Q. Where and when was Charles François Gounod

A. Paris, France, June 17, 1818.

2. Q. Who were his parents?

A. His father was Louis Gounod, a distinguished painter who restored many of the great masterpieces to be found in the homes of the French monarchs at Versailles. His mother was the daughter of a French magistrate. She was a highly cultured woman and musician,

3. Q. Was the family in affluent circumstances? A. No; they were in very moderate circumstances, and after the father's death the mother worked early and

late to provide means for the education of her two sons. Tell about Gounod's first visit to an opera. A. Charles was a little boy when he and his mother and brother went to hear the opera "Otello." He was so excited he could hardly cat his dinner. It was a bitter cold night and for two hours they had to stand and wait. stamping their frozen toes until the ticket window was opened. He said when they entered the great theater and saw the curtain and bright lights he felt as if he were

in some temple and almost expected some heavenly vision to rise upon his sight. If hen he heard the voices and orchestra he was almost beside himself with delight He was wild to write an "Otello" himself 5. Q. Who were Gounod's music teachers?

A. His mother was his first teacher. Then he studied with Anton Reicha, who advised Madame Gouned to make a musician of her son. Afterwards he entered the Paris Conservatoire and studied with Halevy, Lesucur

6. Q. Did Gounod win any prize while in the conserva-

A. Yes; when he had been there one year, in 1837, he won the Second Prix de Rome with his cantata, live?

"Marie Stuart and Rizzio." In 1839 he won the Grand Prix de Rome with his cantata "Fernand," 7. Q. What is the Prix de Rome? (prē-de-rōm.)

A. The Grand Prix de Rome (prise of Rome) is a prize given by the French government to a certain number of painters, musicians, sculptors and engravers, after a rigid examination, by which they may continue their studies in Rome, Italy. The winner of the prize has four years at the Villa Medici the Académie de France à Rome, and an annual sum of 4,000 francs for his expenses. Every successful competitor is expected to send to the Conservatoire, if he is a musician, or to the Salon. if a student of the other arts, a specimen of his work

8. Q. After finishing his studies in Rome and returning to Paris, to what kind of music did Gounod devote

A. He was a devoted churchman, had even thought of entering the priesthood, and consequently wrote much

music for the church services. 9, Q. Name some of Gounod's sacred music. "Solemn Mass" in G, "The Redemption," "Mors et

l'ita," "Le Sept Paroles di Jesus." 10. Q. Was Gounod a writer of operas? A. Yes: he wrote many operas, of which the best known are "Faust," in 1859, "Philemon et Bancis," in

1860; "Le Reine de Saba," in 1862, and "Romeo et Juli-11. Q. Which of these was the most renowned and

oftenest given? A. "Faust," which has been given in the Paris Grand A. "Faust," which has been given it in a very bound.

Opera Home fifteen hundred times, and for which new Couragement to every student whether his talent be great the courage of the cour

A. Upon the outbreak of the Franco-Prussian War, in 1871, Gonnod sailed for England, with his family, because he detested war and thought it "barbarous for men to fight each other."

13. Q. What very popular sacred songs did Gounod write while living in England?

A, "The King of Love My Shepheard Is," "There Is a Green Hill Far Away," "Nazareth," and other songs. 14. Q. Did Gounod write any symphonies?

A. Yes; but they were not of great importance. 15. Q. Was Gounod a pianist, and did he write for the piano?

A. No; he was not a great piano player, and wrote few pieces for the piano. Gounod preferred the organ and had a small organ in his home, upon which he sometimes played until late in the night.

16. Q. What was Gounod's last composition?

A, A "Requiem." He was going over the score of this work (which he hoped would be his greatest) with a pupil, when he suddenly fell over dead.

17. Q. Did Paris honor Gounod after his death? A. Yes; the funcral procession was preceded by a company of police and followed by cavalry, infantry and artillery. In the procession were many famous men of letters, science and art. Queen Victoria sent a handsome wreath to be placed upon his grave.

18. Q. What two great French composers were Gounod's friends?

A. Hector Berlioz and Camille Saint-Saëns.

eccently been made.

12. Q. When and why did Gounod go to England to be the same size. The great point is that each should always be full to the brim."

# How Can I Raise the Standard of My Playing?

New Constructive Ideas in Tone-Making. Free Curves, Controlled Through the Use of Curves and Straight Lines

By FLORENCE LEONARD

Illus. 3

Slightly diagonal

forward direction

In Ex. I the tone should be

the tone)

not round in attack.

In Ex. II the tone should be

In quality, p, mp or mf.

move definite in attack.

follow each other more quickly.

hand and arm of the player.

of Ex. I, but the connection (quasi-legato)

pleasing

smooth

flowing

smooth

flowing

lar to that of Ex. II.

curves and free curves?

THE ETUDE

also have less than the max mum. mum of relaxation. They may also have be as loose as is practicable, with one exmore than the minimum.

This is the arm's point of view.

organ-like tone. glittering tones (provided always that the tween leaning and pressing has been preplayer has strong muscles).

them. That is why the slight yielding of tically) relaxed muscles. But the weight diagonally, toward the back of the keythe controlled curve is preferable. They is heavier on the fingers. Therefore the board, stays near the front, though it still mainted before the stay and less clarifity in inharism. have also less elasticity in phrasing,

for simple statement, of either singing about the same amount of full relaxation, ation as is possible in making the movemelodies or rippling runs.

Controlled curves are used for the most intense feeling, the highest climax; for the laxation, because, if there is complete remost noble thought, for the abstract beauty laxation, or even too much, the arm will make the movement. Others could be of the intellectual style; for the run that fall from the keys, or will not move at all. added to "hold" more, to qualify the tone, is stated in clearness and intensity, and the And yet we use much more relaxation or to press. But they have not been the whisper, the memory which enthralls proof of this is that we use the arm more! in soft intensity.

This is the interpreter's point of view. one quality-either that of free curves or not time to swing so high in rapid playing. that of controlled curves, or that of The wrist describes the curves. Now,

#### Classifying Players

TT IS EASY to classify the players in these different groups. Two striking examples are Basoni, with controlled curves and straight lines, and Carreño with free curves. Each of these players departed occasionally from the chosen quality. Carreño believed in, and taught, relaxation-free curves. Yet some of her as in exercises I and II, are more like admirers thought that she played best when she combined or alternated the two styles. The players of most color, of most poetry, change constantly from one style to another, as the composer's thought

The straight line is more limited in its low, of so small an are, that they do not further in some directions than in others. the finger away from the keys. realize the difference. If, however, we examine the movements carefully, we shall in Ex. II, but much faster. You must Ex. I with finger added and then without controlled surves. There are other kinds moderated the difference of the controlled surves. There are other kinds the controlled surves. realize the difference. If, however, we ex- IV. Play the same arpeggios again, as understand the distinction better.

1. Swinging the arm (and wrist) up and Here and in III the relaxation is less take part. down (curves described by the wrist); 2. complete, because certain muscles prevent

The next exercise is much more difficult fiely? Does it suit the E-flot Nocturne of rolling the hand and arm upon the finger- your moving far, even though the ability to work out because it requires more con- Chopin (which is in danger of being played tips-rotary movement (curves described to move is present. The curve will be trol of the muscles. Even when the move- out of existence if played in the ordinary by the wrist); 3. flinging the fingers freely similar to the curve of III. up and down—specially down—in the V. Play the same arpeggios, as rapidly for execution.

Spinuato (Polonoize in E-flat) or the Fz knuckles, in combination with swing or roll as possible, and p or pp. Muscles and VI. The material is the scale B-major, Major Nocturing, or the Beetbown Sonala of the arm (curves described by finger and joints must be soft. Fingers should pref- on cave. Play it (without added finger in C# Minor (Moonlight—so called) first wrist), erably be in contact for this experiment.

Like I and II, faster like III and IV, very movement? up and down-especially down-in the V. Play the same arpeggios, as rapidly for execution,

Free curves give the opportunity for back in wrist, elbow or shoulder. If this movement is right, it will be chiefly rolling are now (presumably) accustomed to a the maximum of relaxation. They may movement is executed correctly, there will (rotary) in elbow and shoulder. be the maximum of relaxation, as much as But other important movements will be back, while the finger slides on the key. Straight lines are the field for the mini- is practicable. Every joint and muscle will present, combined with rolling. this . cettion-the shoulder group.

II. Next play the same notes in the Free curves have the resonant, sonorous, same way, except that you now lean heavily on the finger-tips, but without Controlled curves have the intense, vivid, pressing. (The important distinction beviously discussed.) In this exercise the Straight lines are inclined to hard and shoulder group has "let go," and thus it is fore the muscles of hand and finger have All these curves, though small, are free Free curves are used for warm feeling, tightened a little. Thus you have again, curves, because they have as much relaxbut it appears in other groups of muscles. ment. You have "let go" as far as pos-

We have to speak of "practicable" re- sible. And that means that you have used is stated in clearness and intensity, and the role for we are intensitively one that dazzles for sheer daring, and for than was formerly considered right. The Hand and fingers are "free," and passive.

III. Now play the same arpeggio in closely about the tone quality. precisely the same way as in Ex, I, except There is another point of view of the that you play it much faster. At the first interpreter. Some interpreters say to attempt you will probably swing off the themselves: "This is the one tone which keys, for you (if you have followed direcpleases me." They are pleased with only tions) will have swung high. There is

your curves, instead of being somewhat like



Illus. 2 Diagonal forward direction

take care that the softness, the mobility finger. Compose the tones. Play each also. remains in the joints, that the shoulder has exercise with finger added, and without You may have been listening to tone,

Let us examine these from the arm's If the notes are not accurate at first, keep fast like V.

WHAT IS THE difference between tips, with fingers in contact; that is, do no effort to pass it under in this exercise, finger and hand in and out, forward and straight-line playing and free not swing the fingers in the knuckless. Allow the arm to find this contact, the same to find this contact. curves? Or between controlled merely place them. Swing the wrist high Experiment many times, making sure leaves F2. Make this movement gradand forward. At the moment of swinging that the arm is moved freely from the ually faster and faster, as fast as possible There are various ways of stating the the thumb under, the elbow will swing shoulder. Observe your movements, and Make the same movement with the third loosely out, and there will be no holding decide which is the chief one. If your finger, and with the fourth and fifth. You

> Now play the scale slowly, by pushing Your curve will now be something like the piston-rod (the fore-arm) forward and back, the hand being pushed in and out on the keys thus:



The wrist does not now make curves, Straight lines are inclined to nard and snoulder group has ree go, and distributions, and demand great skill to avoid added to the other groups of fully (practure) and your hand, instead of moving as far, by rising and falling, or rolling. (At most

> The finger does not slide on the key. It is firm, and takes the weight of the arm, the moment it is pushed onto the key.

Thus the up and down curves made by the wrist have disappeared; the sidewisc curves made by the rolling or rotary movement have disappeared.

There is left only a flat, scallop-like curve that is almost a zig-zag line. This curve is traced by the finger-ends as they are pushed back and forth, in and out.

Repeat all these exercises, and think That is, muscles which formerly let go of the wrist, now hold it level. There has been a shifting of the relaxed and the not-relaxed conditions throughout the whole arm and hand. There is less relaxation and more holding. The curves are not hard in "attack" (beginning of now controlled.

This movement should be practiced many times, in one octave, two, three, four, until it becomes so smooth, each part of it combining so perfectly with each other part, that you have the feeling of tracing one long, smooth line with an occasional wavering

In quality mf to f, according to the Illustration 5 In Ex. III the tone should be like that

better and smoother, because the tones In Ex. IV the tone will likewise be simi- After obtaining control of this movement in slow tempo, increase the speed of the Repeat the same exercises, and add to piston-rod, send the hand in and out, more each a free fling (not a high left of a rapidly-very rapidly. There you have one curved finger) from each finger. You are style of very rapid scale.

now adding free finger curves to free arm Experiment, now, with the arm lightly (wrist and hand) curves. The faster you leaning on the fingers, and with the arm approached than the controlled convergence of the fingers, keeping all Many players think "straight line," when That is, you must be relaxed, ready to play, the smaller the finger curves must be heavily leaning on the fingers, keeping all they are actually playing in curves so shal- move in any direction. But you will move because there is less and less time to lift the suppleness of elbow and shoulder, all

"let go" and that the hand-and-finger finger. You will hear from the finger a while experimenting. You will like this IN A PREVIOUS article, the writer group is firmer. But because you are play "sparkle," a definite roundness of attack, tone, if your movement is right. It is discussed three kinds of free playing: ing faster your curve will be smaller. which is absent when the finger does not pure, clear, fine, legato in a most pleasing ment is learned, it always requires thought tone) or the theme of the Andante Spianato (Polonaise in E-flat) or the F#

on, nevertheless! Make the arm swing Now place the second finger on F2 tions of a certain Rondo in A-Major, by on, nevertneness: attace the arm swing

I. For an example, take an arpeggio, as and roll along very rapidly. It earns the keeping the wrist level, but 10ft. Extend Novar? Of a Benjore—b, df. fs. b, df. fs. b. Play hand with it. Allow the thumb to hang, the elbow, and then draw it back, using the very slowly, leaning lightly on the finger and swing or roll with the hand. Make

on nevertneness: attace the arm swing around provided in fine with the wrist level, but 10ft. Extend Novar? Of a certain Novar. Of a certain Novar.

Sonata (Beethoven)? No! Why? It has fore-arm roll, infinitesimally. Let the and of pressure are very important, and them with the right movements and the not enough brilliance, enough soarble in fininge du III. Unit not enough brilliancy, mongh sparkle in fingers fly like little drumsticke, but never have to be worked out definitely. Octave right thinking you can hope, sometime, to the attack, for the Edude. That is better were the state of the Edude. That is the state of the Edude. The Edude is the state of the Edude. The Edude is the state of the Edude is the st the attack, for the Etude. That is better very high.

This tone will be similar to that in played with less control, more swing and this tone will be similar to that in throw and impulse. The Beethoven needs Ex. IV but there should be a stronger in comparison. Now how are these movements to Move was a mood, which more power and articulation. We must with more articulation. In comparison add strong impulse and much pressure with Ex. V, the movement itself will be learned and applied to playing? from the shoulders, if we are to play that more forward and back, with less rolling

occasional large curve and many strong ning) of the tone.

ment, try to play the same thing with freer only two or three kinds of tone-making for Thirty-two Variations of Beethoven are an trolled curves. movement. Push the arm in and out melodies and passages. There are other epitome of technical problems. You may 5. What type of compositions would be a properly the wrist dip ever so lightly very important ones, built up on these times play and the wrist dip ever so lightly very important ones, built up on these times play action one five hundred times and never suited to playing with "free curves"—with as the thumb passes on. Let the hand and damental ideas. The questions of impulse come nearer the solution. But if you play examples given?

They cannot be learned in a moment, creation and re-creation, December in controlled curves. Some and more inger.

They must be systematically developed, beglarge can accomplish this satisfactorily. Compare this tone quality with that of
ginning with simple figures of five notes.

Self-Test Questions on Miss Leonard's Article
ginning with simple figures of five notes.

They must be systematically developed, beself-Test Questions on Miss Leonard's Article
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ginning with simple figures of five notes.

They must be systematically developed, beself-Test Questions on Miss Leonard's Article with the Miss and the Miss an unip) of the tone.

Supplementary of the tone and the different movements, Close listening, close thinking are necessary. When it 'practicable relavations'. sary. It is not so much a question of 4. Name five compositions or parts of scale in rapid tempo in this controlled moveThese papers have attempted to describe what you play as of how you play. The compositions suited to playing with con-

#### A Lesson With Chopin

The following very interesting article is an extract room the life of Chopin by J. Cuthbert Hadden. Mr. It was like a revelation. You are doubtless well actually a ladden secured the following account of Chopin as a quainfied with the celebrated Marche Famiche which of Late and take no notice. from the life of Chopin by J. Cuthbert Hadden, Mr. Hadden secured the following account of Chopin as a teacher, from one of the master's pupils. "In compliance with your request that I should tell you something about Chopin as a teacher, I can only

speak from my own experience, and after the lapse of fifty-seven years my memory is naturally rather hazy, though I can recall some incidents distinctly.

"My first interview with Chopin took place at his rooms in Paris. Miss Jane Sterling had kindly arranged that my sister and I should go with her. I remember the bright fire in his elegant and comfortable salon. It was in this very month of March, 1846. In the center of the room stood two pianofortes-one grand, the other upright. Both were Pleyel's, and the tone and touch most beautiful.

"In a few moments Chopin entered from another room and received us with the courtesy and ease of a man accustomed to the best society. His personal appearance, his extreme fragility and delicate health have been described again and again, and also the peculiar charm of his manner. Miss Sterling introduced me as her petite cousine who was desirous of the honor of studying with him. He was very polite, but did not give a decided assent at once. Finally he fixed a day and hour for my first lesson, requesting me to bring some-thing I was learning. I took Beethoven's Sonata in A Flat (Op. 26). I need hardly say I felt no slight trepidation on taking my place at the grand piano, Chopin seated beside me. I had not played many bars before he said 'Laissez tomber les mains.' Hitherto I had been accustomed to hear 'Put down your hands,' or 'Strike' such a note. This letting fall was not mechanical only; it was to me a new idea, and in a moment I felt the difference. Chopin allowed me to finish the heautiful air.

has so often been played on mournful occasions in public, in conjunction with Chopin's own most beautiful and pathetic composition. He played that Marche Funcbre

of Beethoven's with a grand orchestral, powerfully dramatic effect, yet with a sort of restrained emotion which was indescribable. Lastly he rushed through the final movement with faultless precision and extraordi-nary delicacy—not a single note lost, and with marvellous phrasing and alternations of light and shade. We stood spellbound, never having heard the like.

"My next lesson began with the Sonata. He called my attention to its structure, to the intentions of the composer throughout: showing me the great variety of touch and treatment demanded: many other points, too, which I cannot put into words. From the Sonata he passed to his own compositions. These I found fascinating in the highest degree, but very difficult. He would sit patiently while I tried to thread my way through mazes of intricate and unaccustomed modulations, which I could never have understood had he not invariably played to me each composition-Nocturne, Prelude, Impromptu, whatever it was-letting me hear the framework (if I may so express it) around which these beautiful and strange harmonies were grouped, and in addition showing me the special fingering, on which so much depended, and

about which he was very strict "He spoke very little during the lessons. If I was at a loss to understand a passage, he played it slowly to me. I often wondered at his patience, for it must have been torture to listen to my bungling, but he never uttered an impatient word. Sometimes he went to the other

to the other end of the room when a frightful fit of coughing came on, but he made signs to me to go on

"On two occasions I arrived just at the termination of a lesson. A lady, young and very attractive was rising from the piano. She thanked Chopin gracefully for the pleasure he had given her. She was a Russian lady of rank. On the other occasion a German lady, a professional musician and her husband were taking leave and were expressing their obligations. I heard her say that since receiving Chopin's assistance, her studies were no longer a toil but a delight.

"In sending you these fragmentary recollections, I feel it would be unfair to Chopin if they were to convey the impression that he had a cut and dry 'method.' The majority of his pupils, I always understood, were already excellent and even distinguished musicians before they went to him. They required no elementary teaching, whereas I was but a young amateur with only a great natural love for music and very little previous training. Chopin questioned me as to this, and I told him I had learned more from listening to singing than anything else. He remarked: 'That is right; music ought to be song.' And truly in his hand the piano did sing, and in many tones. I watched, 1 litened, but can find no adequate description of that thrilling music. One never thought of 'execution,' though that was marvellous. It seemed to come from the depths of a heart, and it struck to the hearts of listeners. Volumes have been written, yet I think no one who did not hear him could quite understand that magnetic power. It is still a deep, though somewhat mournful pleasure to me to piano and murmured an exquisite impromptu accom- open the pages marked with Chopin's pencilings on the paniment. Once or twice he was obliged to withdraw margins—graceful little additions to the printed music."

#### A Little Help on the C Scale Fingering

#### By John Ross Frampton

THERE are several scales, some major and some minor, which use the same fingering as the scale of C major, either in one hand or in both. And so it will pay to learn the fingering in a way which will be helpful for all these scales. The letter names certainly will not serve, for the right thumb plays F in the C scale and G in the G scale. But there is a real system, as we shall dis-

Two things must be determined and learned; First, which notes the thumb of each hand plays; second, which finger turns over the thumb. Let us study the right hand first. The right thumb plays C and F and then C again (if we play two or more octaves). If we call C the first note of the scale (which it is in the scales of C major and C minor, but nowhere else). F is the fourth note, the subdominant. In the scales of G major and G minor the first and fourth tones are G and C, and these are the ones marked for the thumb in your instruction books. And this would prove true also for the right hand of both the D scales, for both the A scales, both E scales, both B scales and Ch major.

The left thumb plays C and G (dominant) in both C scales; that it, it plays the first and fifth tones. It does this also in both the scales of G, in both D scales both A, both E and both F scales. So we find that both thumbs play the keynote (tonic), but the right thumb plays the fourth scale-step (subdominant) while the left plays only the fifth scale-step (dominant). That is, both thumbs play together only on the keynote of the scales, while in the middle of the scale they play different notes,

#### Which Finger to Turn Over the Thumb

Of course the second finger always plays after the thumb, when the key is under it, but when we have to turn fingers over the thumb we must know whether to use the third or the fourth finger (and that does not mean the little finger). Is it not queer that fiddlers do not know how to number their fingers? They call their little finger their fourth finger! Won't people laugh at them when the preacher says "Stick out the fourth finger of the left hand," and they give him their little finger | Why! The fourth finger of the left hand is the most important finger any girl has, and these poor violinists don't even know it by number!

When the right hand turns over the thumb on the key note, C, it places the fourth on B, and the left places itfourth over C to D. Do you see that whenever both thumbs play together we always turn the fourth finger over, in whichever hand we need to reach over. But when the right thumb is on F we turn the third over. and also when the left thumb is on G we turn the third over. That is, when the thumbs do not play together we always turn the third over.

#### The Two Sets of Rules of C Scale Fingering

What we have to remember, then, is that both thumbs play together on the keynote, and when they do we always turn the fourth finger over. That the thumbs do not play together in the middle of the scale (the left playing the dominant and the right the subdominant); and when the thumbs play at separate times we always turn the third fingers over.

There is one other point which is interesting and should be helpful. The third and sixth tones of the scale (mediant and sixth tones of the scale (mediant and sixth tones). scale (mediant and submediant) are the ones which distinguish major from minor scales. In all scales which use the C fingering these notes are always played with the third finger in both hands,

# The Remarkable Art of Georges Bizet

Composer of "Carmen"

By HEINRICH KRALIK

(Translated by Jacques Mayer)

of the same year. Dates, too, are figures rounded melody, its thrifty, transparent, of the same year. Dates, too, are figures rounded melody, its thrifty, transparent, that speak, even if at times in a mysterious helpful and unobtrusively colorful orchest HIS CAREER resembles at distant inlanguage, which, however, is not to be tra. misunderstood! General opinion—and the voice of the people is well known to be the voice of God-does not doubt the casual coincidence of the two so closely related fateful days and translates from the obscure language of the year's dates that "Carmen" caused Bizet's death. Could it have been merely a chance that the well to Walhalla, to "the damp North, to artist's career ended at the moment when all the vapory steam of the Wagner ideals," his work began its glorious ascent in the and sought in a warmer zone redemption sky of fame? Who then should not bclieve in mysterious coincidences, in a fateful chain of circumstances; although it seems all too superficial, and all too easily comprehensible, how in this case the earthly existence was relieved by the higher life of the art-work, how, through a stage manager's error of fate, which permitted a glimpse behind the scenes of the worldrelation between physical death and spiritual life revealed to an extent much more infected by Wagner, the Wagnerian neuthan the children of men can otherwise roticism. find either useful or bearable. And in

THE ETUDE

#### The Diagnosis

THE MEDICAL diagnosis spoke of embolism, of an affection of the heart, or of an abscess in the throat, without quite solving the mystery of the sudden death. At one time the physical exhaustion was ascribed to the composing and rehearsing criticisms. And thus arose the legend that died of a broken heart, a legend which only

To be sure, the "Carmen" criticisms of exacted from his contemporaries anything that could not have been easily or quickly understood. But in those days a bolder tactfully declined. applied near-harmony must have sufficed to make the ears deaf, the eyes blind, and the hearts cruel. And that which could not be declined from the paradigms of Auber, Hérold or Boieldieu, was regarded at the Opéra Comique as Wagnerian nonsense. Bizet was the "wild Wagnerian" who threatened to throw the young French school into "germanism," and to endanger through chimerical dreams," "poetical ecstasy," "purely symphonic elements" and the anti-dramatic theories of Richard Wagner, the sacrosanct style of operatic

"M. Bizet belongs," said one of his critics, "to that new sect, whose doctrines consist of dissolving the musical idea into a blue vapor instead of compressing it into clear forms. This school-M. Wagner is its oracle-has made the motive unfashionable, dispensed with antiquated melody, and song, designed for the orchestra, is now only its feeble echo. From such a system, necessarily only a confused work can result."

As one thus sees, the spirit of that period, frightened by the elementary power of Richard Wagner, was incapable of recognizing the faintest trace of the "Car-

CHORTLY BEFORE the day on which men" music whose fundamental traits geoise methods; under the protectorate of Bizet died—June the third, 1875—oc- shine with the very virtues which the the Conservatoire, and the Ministry of the curred the memorable date of the first critics failed to discover—its precise and Fine Arts. performance of "Carmen"—March the third compact formula, its pure and dramatically

#### Rizet Reviewed

BUT ONLY ten years later, Bizet, the erst-while "wild Wagnerite," had become the acclaimed hero of all anti-Wagnerian predilections. This time the movement came out of Germany, and its apostle was called Friedrich Nietzsche. One bade farefrom the redeemer. One revelled in the dryness, the clearness of the air. Whoever felt uncomfortable and oppressed in the cyclopean structure of the music drama, followed the great poet and thinker, "went over" to "Carmen" and rapturously threw himself into the arms of the hot-blooded Spanish gypsy.

"Wagner merely belongs to my ailtheatre, mysteries were exposed, and the ments," said Nietzsche; and one hurried to experience with him, who had really been

Wagner's work, his poetry, his philoscrass reality we perceive the poet's pre- ophy, and above all, his music, was

sentiments: "I shall die, so that I may termed decadent; and from those execrable influences, one sought salvation in Bizet, in the joyousness of the "Carmen" school, which, according to Nietzsche, was neither French nor German, but African.

The creator of "Carmen," the last person in the world inclined to such a blunder, was thus compelled to bear aloft a banner and to perform a combative rôle. The asof "Carmen;" then the blame was laid sumption that a mission was to be underupon the failure at its première and the taken, even were it only for the purpose of upon the failure at its premiere and the disappointment and anger at the harsh making music more tropical, more sundisappointment and anger at the harsh that the harsh tha the not yet thirty-seven year old master carried out by her impudently ironic and mirthful tral la la (E minor). As a matsuperficially touches the deeper underlying ter of fact the meridional expounders of musical aesthetics would have nothing to do with and vigorously protested against 1875, were exasperatingly obtuse, stupid the proposed burning of the Tetralogy at and unintelligible; although Bizet had not the altar of Georges Bizet. The all-too glorious sacrifice, the "le trop glorieaux holocauste, as Camille Bellaigue put it, was

#### Turning Tides

THE DOUBLE misunderstanding, at first to be suspected as a partisan of Richard Wagner, and then to be proclaimed as his antipode, may have laid the foundation of that other legend which wished to designate Bizet as a combative pioneer. In reality Bizet had nothing whatever in common with the heroic artist type, or tivated with peaceful, one may say, bour- not easy and often dwells upon the most

#### A Parallel

with commendable ardor and to the delight of the teachers and the higher officials, takes part in all official competitions, always reasonably sure of winning distinctions. And later on, when the untiring student had become a young master, he always enjoyed the firm, undeviating favor of the superior powers, above all, that of the opera managers.

Bizet was their declared favorite, overwhelmed with their commissions and orders. And neither open nor disguised failures could shake their confidence in his talent. The "Pearlfishers" disappeared after eighteen performances, the "Maid of Perth" only with difficulty attained to the same number; and the charming "Djamileh" had in this instance, only perceives the stylistic even to content itself with eleven repetithe fascinating suite for concert pfirposes held responsible or blamed; on the contrary server is certainly quite right, with this in his case the usually fearsome impresarios maintained their faith in him, with astonish- such classifications lose a great deal of

of the Opera Comique; and for this often subtly leads to the other shore, and masterpiece, in which the genius of the with the French school which is the genuine composer found its complete and glorious child of the French spirit. revelation, we have to thank, not an irre- In the history of music, we can find sistible artistic impulse, but the rare accident of a lucky commission. There is than the career of Bizet. And yet how nothing to show that "Carmen" impressed much misunderstanding, exaggeration, Bizet more deeply than the other texts or confusion and partisanship clings to it! libretti which he set to music. He wrote Now and always "Carmen" stands undisthe score, just as he always wrote: As a turbed and unassailable upon the solid convinced adherent and admirer of the foundation of its tradition. But the seetraditional Italian operatic forms, as an sawing, ever-changing aesthetic appraisals experienced master of his calling, as a scep- merrily go on, even now, fifty years after tical judge of the public, thoroughly under- the death of the master. At the present standing how much he could venture and moment fashion and taste do not appear how much he could concede; and with only to be too gallantly disposed towards the these aims in view-to compose good music seductive Spanish girl. At the aforemenand to be successful. Meanwhile, uncon-tioned "conference" of M. Pruniers, who sciously and involuntarily there poured sought to connect present-day music with from the deepest and the most mysterious that of the past, and to date the "moverecesses of his being into the score, new ment" back to Berlioz, he casually menwonders of melody, of harmony and of the tioned a stately array of French composers highest musical and dramatic expression,

#### A Musical Chasm

N THE romantic world, the chasm be-I tween the formalistic and the idealistic with the traits of a Prometheus. He never types of art is much less broad or deep than felt the least desire to rebel, to storm in our material precincts and many graceagainst traditions, or to break the aesthetic ful passages bridge over the opposing shores superiority that so wonderfully distintablets of the law. His genius was cul- of artistic viewpoints. The orientation is guished his art, quietly accept just as the

#### Melody Eternal

When all is said and done, the thing which compels immortality for the composer is, first and foremost, melody. The mighty Bach. the tremendous Brahms, are not great because of their craftsmanship alone. It is their melodic gifts which bring them close to humanity. Few composers released more beautiful melodies from their souls than did Bizet. Few finer melodies have been conceived. Though his production was small in quantity, the character of his luscious melodies is unequaled.



BIZET

subtle impressions. Thus Henry Pruniers, the eloquent advocate of the youngest French composers, delivered before the International Society of New Music a discourse on the actual problems of his country, in which, to the astonishment of the uninitiated, he drew a sharp line between Debussy and Ravel, (Our clouded view points of contact.) Pruniers's convincing tions. Less good fortune attended the argument depicts Debussy as the purest stage-music to "L'Arlésienne," from which artist of expression, whereas, he puts Ravel entirely into l'art pour l'art (art for was arranged. The composer was never art's sake) category. The brilliant obreservation, that, in the French climate, ing tenacity. Bizet was and remained their their weight. Certainly Bizet, too, is favorite and, as his critical biographer, entirely a formalist and in that sense almost Henri Gauthier-Villars, once remarked, reactionary; but his art never and nowhere he enjoyed the paradoxical privilege of conceals the direct descent from its source. alluring the managers through his failures. But one must not forget that we are con-"Carmen," too, was written to the order cerned with French formalism, which so

> -the name of Bizet was not among them. Apparently he was not sufficiently a pro-

> gressist; there was too little of the revolutionist in his blood to entitle him to distinction; he was theoretical, uninteresting For all of which he will not find it difficult to console himself, and with the sceptical to-day or to-morrow may again become the fashion.

#### Self-Test Questions on Mr. Kralik's Article 1. How long did Bizet live after the

première of "Carmen?" 2. To what causes were Bizet's death

3. What criticisms were at first di-

rected at "Carmen?" 4. Describe the renaissance of "Car-

5. Under what conditions was "Carmen" switten?

#### When the Wrong Note Is "It'

#### By J. Laurence Scheer

THE PUPIL often comes with his weekly lesson well learned save for a few false notes which he seems unable to avoid, notes which he seems unable to avoid, is to furnish an incentive for regular pace and of the season a prize is presented to Usually he says such mistakes are beyond tice. At the end of each practice period the pupil with the largest bank account, the power of correction. Yet, in some of the numit denotes a configuration of the pupil with the largest bank account.

explain the reason, have him imagine him- child who has in the bank the equivalent amount from the balance already earned. self in a game of tag, not knowing just who is "it." In this case he is liable to be tagged by any boy in the game because, in his ignorance, he cannot know whom to

In the piece he plays let him understand that the false note in question is "it." His incorrect playing teaches him to observe and to remember to avoid the mistake,

After he has played it purposely wrong a few times, have him play it correctly until he can render it either way at will. Thereafter if he plays it incorrectly he will have to do so deliberately.

#### Teach Both Staffs from the Beginning

#### By Mrs. W. B. Eailey

Most of our noted standard instruction books teach the beginning pupil to read for several lessons in the treble staff before he is taught anything about the bass staff. To overcome this obstacle it is well for the teacher to make her own exercises for a few lessons, at least one to use for a part of each of the first lessons.

Beginning with middle C teach the child to locate it on the piano. Use something like this example making the notes large



Teach the very first lessons in notes, names and positions on paper and have the pupil play all above middle C with the right hand and all below with the left, Then have them play all the way through, first with the right hand and then with

Simple little exercises can be made read-

drawn with music, why have so few of the great posts written liberators for operast. Enumeration of these details may help record and the great posts written liberators for operast. Enumeration of these details may help remettion of a piece. What is shown as mind, through the eyes, must grap (1) says of one of these musical graces.

\*Collective music in families is a pleasmind, through the eyes, must grap (2) so of one of these musical graces. or city are practically as more readers. With electric main the "stage fright" is doubtless the temporary proof painter and designers nearly always mind, through the eyes, mast grasp (1) loss of one of these musical graces. It is more than a possibility for the piano left the security of opera to beginners or Notes, (2) Key Signature, (3) Time Sign In the security of opera to beginners or Notes, (3) Key Signature, (4) Tempo Signs, (5) Fingering, ing becomes to the student avertable, and instruments other than the plano. If left the security of opera to beginners or Notes, (2) Key Signature, (3) Tumpo Signs, (5) Fingering, second-rate talents? Why is perfect his-nature, (4) Tempo Signs, (5) Fingering, ing becomes to the student a vertiable is particularly an invitation to learn the

#### A Musical Bank Account

#### By Helen Oliphant Bates

the power of correction. Yet, in some of the papil deposits a cardboard note in the the repetitions, he plays these parts per-bank, which is made by covering a small-or in dollars and cents instead of whole gether at the Shorham, feetly.

The musical bank account can be carried either the musical bank account can be carried whole gether at the Shorham, feetly.

"Meaning?" he queries the "Meaning?" he queries the manufacture of the musical bank account can be carried whole gether at the Shorham. ectly, steel cardboard box with colored pages, half and quarter mote, by crediting the The best way to conquer this habit is decorated with musical signs. A whole pupil with a specified amount for each are the pupil deliberately practice the note is denonated for a which how with the pupil with a specified amount for each are the pupil deliberately practice the note is denonated for a which how with the pupil with a specified amount for each the pupil deliberately practice the note is denonated for a which how with the pupil with a specified amount for a conhave the pupil deliberately practice the note is deposited for a whole hour, a half hour, and entering the amount in a small phrase wrong. When he is told to play it note for a half hour, and a quarter note note-book. For each unpracticed hour the thus, he fairly gasps. He seems to won- for a quarter hour. At the end of a month pupil fails not only to receive the amount der if his teacher has lost his sanity. To a gold star or other reward is given to each for the day, but forfeits also an equal

THE purpose of a musical bank account of one whole note for each day, and at the



#### Honor to Louis C. Elson

Louis C. Elson, noted teacher and critic of Boston, who died February Louis C. Elson, note teached the most active and valued contributors to The cheura, giving themselves and other ETUDE. It is with pleasure that we note that the Elson Club, of the New pleasure. England Conservatory, have recently erected this handsome memorial to their former friend and master. The memorial is by Henry Hudson Hilson, was the initiative of the mother which was Mr. Elson taught at the conservatory for forty years.

#### The Magic of Details

#### By Mary M. Pleasants

s needed.

After a few lessons let the pupil help of mind and body, if not of soul. Hence, ompose his exercises for the next lesson. it is of unnot amortance to study the signs to be grasped by the mind form a Thomas of the next lesson. The quantity and difficulty of musical 44, 34, 6-8, double drag, and so forth. After a few lessons let the pupil help of mind and body, if not of soul. Hence, occupions his exercises for the next lesson, it is of utmost importance to study the signs to be grassed by the mind form a They used drumsticks upon the kitcher. of miss and complete the study the segment of the study of the segment of the seg

nusic simultaneously with details of the ist without art, but art is dependent upon time, instrument in use forms the magic of suc- science for its existence. instrument in use forms the magic of suc-cessful rendition of music. Of course, the ment must passes three estemtial change consisting of father, mother, daughter, and

This will give him a utopay octar and so conditions as well as increase his interest in practicing. Naturally he will like better to learn to play what he feels be has helped to a least sometime promise of real truming and the science and art of the beats had been well learned. They make the science and art of the beats had been well learned. They have to play what he feels be has helped to a least sometime to promise of real truming and the science and art of the beats had been well learned. They have to play what he feels be has helped to a least science and art of the beats had been well learned. They have the fire of the beats had been well learned. They have the fire of the beats had been well learned. They have the fire of the beats had been well learned. They have the fire of the beats had been well learned. They have the fire of the beats had been well learned. They have the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned. They have the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. The properties are the fire of the beats had been well learned the child to right action. So the fire of the beats had been well learned the child to right action. The properties are the fire of the beats had been well learned the child to right action. The properties are the fire of the beats had been well learned the child to right action. The properties are the fire of the beats had been well learned the child to right action. The properties are the fire of the beats had been well learned the child to

Since the opera is really a union of drawn with music, why have so few of the former must have mastered details must hive great posts written libratios for operas, Enumeration of these details may help

second-rate talents? Why is perfect hisnature, (4) remposings, (5) subserving in government of the student a vertiable is particular
trionic art rar by seen on the opera stage, (6) Rhythm, (7) Accent, (8) Expression seame to treatures of sound, more desirbut often seen in the drama without mustic?

Without she last requisite, all the of a wondering Atlation.

Without she last requisite, all the of a wondering Atlation.

Why not

#### Why Not More Home Groun Music?

#### By Izane Peck

"Why not more collective music in American families?" I asked my friend the cornetist, while we were dining to

"Meaning?" he queried,

"Why not family orchestras? I know families where there is a singing member. even a violinist. But I know of no family whose various members compose en orchestra and gather together for entertainment and profit. What is the reason? "Lack of incentive," the cornetist replied succinctly. "It takes one member only to begin and keep up a family orches-I know of one such family. The mother, a pianist, came to see me one

"You see,' she announced, 'I play the piano, my husband has learned the flute, our oldest boy has been taking violin lessons for two years, and now I wish my other boys to learn the cornet. Will you

"I was stunned almost too much to reply. As cornetist in the Soldiers' Home Pand, and with my position in the Schu-bert-Belasco Theater, I was rather busy. Besides, I had taught before. Pupils were irregular and careless thankless work

"I can promise regularity of attendance and regular daily practice,' urged

"Therefore I consented, because impressed by the mother's earnestness. When the twins of ten appeared for lessons I was frankly disappointed. They were mere children! However, we been I found out that they had been taught to read notes well and knew time values. The boys proved bright and energetic. Before long they completed Goldman's Foundation to Cornet Playing. One has almost completed Arban's Method. This boy can play the difficult airs and variations very well; nor have I heard him complain of any necessary hard work.

"The boys were given a book of duets for the cornet. The family has an orchestra collection. In time they may de-

responsible for this orchestra. She has trained her boys to regular lessons and regular practice-valuable assets, no matter what they become eventually. There has not been a missed lesson in two and a half years. However, each year two weeks' vacation has been allowed.

"Another case comes to my mind. A certain father inspired his three boys with Simple little exercises can be made readily with these notes adding a few more. Or all the fine arts, playing an instru-others will prove useless for pleasing. He induced a civil war veteran (drummer.) the idea of forming a fife and drum corps.

Why not foster the family orchestra

#### THE ETUDE Beethoven's Piano Sonatas and How to Play Them

Expressly Written for THE ETUDE by the Eminent English Musical Educator

#### PROFESSOR FREDERICK CORDER of the Royal Academy of Music, London

### Each Article in this Series Is Independent of the Foregoing Articles

#### SONATA XVII (Dramatic)

and passionate power of the material having earned it the appropriate, if un- swift the pare, to mentally count authentic, name here given. The unexpected changes of time recall those in the 'Pathetic," but are much bolder and more unconventional. As usual, the notation leaves much to be desired in the matter of clearness. The opening measure, for instance, loses half its power if played time. Also observe the very sudden



and those who allow their eyes to guide written as an ornament; the engraver does facilitated thus: not appear to have possessed the tools. In Ex.6 the present case the single sharp is used in the old-fashioned sense of "sharpen the lower note." The lower note being normally F sharp, the # raises it to Fx. But a musical person should not need more than the plain . Fa is as impossible as



In the "duct" passage at 21, some players cross over, taking the treble voice with the left hand; but I do not advise this—dur-ance Ive lost my Bu-ri . di-cet pedal to sustain the bass, and this blurs For the proper delivery of this and the So, of course, do those in 12 and 14. the melody on a good piano. There is succeeding phrase it is almost necessary for The three broken octave bass notes in that the trill in 100 begins on Eb, but that

companiment from one hand to the other. his head in order to feel the necessary free- had they been written as grace-notes. OMETHING more serious you cer- At 42 be sure you change fingers at the dom of measure. Stainly have here; the startling variety repeated eighth-notes, or all is ruined. At In resuming the tempo at 163, see that



Otherwise, in your haste you will clip the changes of tone at 63, 69 and 75. The repeat of this part is not usually played; it to make a "breath-pause" after the pause in 102. Then start off suddenly and really ff. Here, of course, the left hand crosses the right each time. Be careful in this tremolo (as in that at 21) to accent slightly the second beat of the empty measures, else the triplets will try to turn themselves into twos. Just mark a little stress in these places and it will keep you





great renet. Annaworth adapted this deserving it continues its course by taking upon 1, and you will find it better to let vice for the 13th to 16th measure. It is so the ceatre lower at 145. This brings us to the left hand take there lower notes printed in most modern editions, but I find the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in most printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in most printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will get a nicer printed in the lowest C2 of the piano (unavailable as a spread chord; you will not be a lowest C2 of the piano (unavailable as a spread chord; you will not be a lowest C2 of the piano (unavailable as a spread chord; you will not be a lowest C2 of the piano (unavailable as a spread chord; the following a great help for 9 to 12. to Beethoven), which is added to the arpeg- trill. gio of the Largo. At 149 there needs to be a complete pause before proceeding with what should have been marked "Quasi recitativo" instead of with Beethoven's ambiguous words "With expression-simply. These four measures need to be played in imitation of the manner in which an operatic artist would sing in a dramatic scena where the music is interrupted by a reflection of this kind.



skirmish. Players sometimes divide the arpeggios up between the hands, but this should be done with care, if at all. They They are in imitation of drum-rolls and lie quite easily for the right hand, and it should be played as light and swiftly as posis quite easily for the right hand, and it should be payed as ingut and swirily as positive enough to play the Bb in the sible, counting two to each main note. When middle of 169 and 170 with the left. At we come to 23, broadly built persons will 178-9 take the G# in the right hand with find the crossing over of the left hand diffithe thumb; it is stronger to make it correspond with the previous phrase. Similarly, is to exchange the work of the hands

detracts from the dramatic character, able to make the treble part go up to B5 melody smooth and unbroken. detracts from the dramatic character. Again, do not spoil the solemn measures and got out of the difficulty very ingenof Largo by rushing at them. Each is played more slowly than the preceding, the arpeggio at 101 being taken very dreamily, with soft pedal. Do not forget existing a region of the property of the pro



them go so far as to play F2 instead of Fx in the furn in the sixth measure. They Should the change in the work of the are unaware that until about 1830 a small left hand at 123 and 124 make you liable keep Fy. the turn-under at the end of each to make a slight rit, but let it be very double-sharp or double-sharp or double-sharp or double-sharp or double-sharp or double-sharp or double-sharp when the sixth measure being uncomfortable. Of course, slight, with a tiny breath-puase to enable the right-had could ask is either by plas-ing the last two eighth-notes of each measure (you are holding down the pedal) or now presents it elf, has been written by the first one (not so good); but it would Bechoven quite regardless of convenience have to be done very lightly and neatly, to the player. There is more than one way the pace being so great. Take a good of dividing it up between the hands, but breath before the final chords.

The Adagio is so orchestral in character that Beethoven has troubled himself very The spread chord at 7 is played like the Observe the point at 134, where the two little as to which hand is to play which The spread chord at 7 is played like the Observe the point at 134, where the two little as to which hand is to play which first one, but 1 should make a trifle less of lands, having played a parsage for 9 measures, and wholesale alterations are advised to the whole phrase. The eighth-note passage ures in unison, now go back to back. At which follows is exceedingly difficult. It 141 I should not play the small mozes of must, of course, be played with a change of the right hand too lightly. Give them the finger on each repeated note, and where a about the value of a dotted half-note.

The solution has a special part of the course of the sight hander before you start the change of the day he was many distinct. tanger on each repeated note, and water a amout the value of a notice materials. On the state of the state of



Accept the assistance of the left hand on the last beat of 9 and in all similar places. The turn in 10, being on a dotted note, comes as here indicated, and not later.

no difficulty in changing the triplet ac- the performer to have some such words in 17, would have explained themselves better

# At 42 be sure you change migers at the repeated eighth-notes, or all is ruind. At In resuming the tempo at 163, see that 55 and 57 accustom yourself, however you do resume it and do not make a wild you do resume it and do not make a wild

I should have advised you to do with the (this alternative is given in some editions), Da at 46-7-8. At 193 Beethoven was un-



The C's in the right hand are played exactly like the notes in the left hand, whether there are two or three short notes. Be extra careful over the little scale at the end of 30, playing with a quick finger-staccato and a microscopic breath-pause where the crescendo is cut off; then it There is nothing further to comment makes a very pretty effect. The middle upon until the cut-off crescendo at 222, notes of the right hand must be very sub-Make the most of this effect. The follow- dued so as to allow the melody to stand

the best is



Measures 53-54 go the same, and in 55 nearly the same, venturing to dispense with the repeated notes on the 2nd eighth-note in the left hand, which spoil the rhythm and were only written because Beethoven mistrusted the sustaining power of his

There is nothing else to trouble about, ave the left-hand fingering of the broken chord arpeggios at 56-8. The thumb will have to go on F# and other uucomfortablenesses-anything to keep the passages smooth. In the Coda the octave-melody cannot be properly legato unless the left hand gives some assistance, thus



I suppose it is superfluous to remind you

the key-note. The last measure of all is ing, and the 5th finger must be occasionally quite odd and Beethovenish.

The Finale is marked Allegretto, but nearly always played Presto. I do not know whether Beethoven sprinkled in so many difficulties to prevent people from rushing it, or whether his heart misgave him for the formidable task he was setting. (See particularly 70, 71 and 298-9.) But the which is best fingered thus: remarkably even flow of the movement Ex. 16 certainly urges the player to lay it out on certainly arges the player to lay it out on a grand scale. Anyhow, tiresome though the arpcggios may seem, if played "onetwo-three," they must be practiced thus at first. Keep before you the tendency of the right hand-hand thumb to emphasize his smooth as though they were written with note, which is not on the beat. The middle A eighth-note tails. of the left hand, indicated to be sustained, In the middle of 94 (the measure which



on the keys will bring it off. The left- hand,

in 101 begins on A to avoid anticipating hand part, from about 57 to 90 is very tryassisted by the 4th and 3rd. For example,

# Ex. 15 3

Endeavor to keep the upper notes as

was really thus written only in order to ends the first part) there must be a perimpress the player that the whole arpeggio ceptible "breath-pause" whether you are impress the pager that the whole appears to the pedal. Beethoven had not yet the state of the pedal for this kind on the third sixteenth-note of every four and the third sixteenth-note of every four and the third sixteenth-note of every four and the state of the third sixteenth-note of every four and the state of th of thing. Make the most you can of the 99 to 100 will keep the left hand Count three at 23 and 27 to keep your that in 110 the left hand takes his turn time steady, and do not be afraid to make at being the leader for eight-measures and a break for the huge skip at 30. The must be rather prominent. This exchange a break for me mige say t and must be rather polarization for cross-accent passage at 3h needs a distinct of interest is made several times, until, with accent on the first of every measure and short cut-off ff the first subject reappears the mordents must not fall into mere triplets. in Bb minor. At 159-168 is a long crescendo that wants to be nicely graded. Following this (169-173) are four measures in which the treble goes A to G#, G# to A. This can be made to sound as directed only if the fourth finger can play the G#. To play both notes with the fifth spoils the slur. At 199 the right-hand has sixteen measures all to itself. It is usual, however to play the four notes marked of with the left-hand; and I find that the The three notes must be crushed to- effect of weakening and slackening of the gether and take the least possible time. passage can be materially assisted by hand. mutilated version. Most editions give 5. What is the chief characteristic of the This fingering "2, 4, 3," and wiping action ing over measures 511-514\% to the left both. There is nothing further to draw hast movement, and on what wate should



We then come to the real return, which runs as before until 233, where the curious The most difficult part is 81 and 82 diminished third interval fails to appear, and we take another turning, into Bb. The modulating passage takes us through F minor, C minor and G minor, to the dominant of D minor, where we reach the cond subject, the second half of which why not have written Berthoven was obliged to cut off the top.





There is no virtue here in preserving his Adagio? attention to until 381, where the composer its interpretation be planned?

has put in a quite needless difficulty, which surely a little thought would have surmounted. Instead of the almost impossible skip of a tenth





or simply a third in the left hand? Finally, I believe that, had he had his hearing, he would have cancelled the sudden piano in the third measure from the end, fond as he was of this effect. It is too late for it, and the movement wants to too late for it, and the movement wants to the service of the end "with a bounce" as the snowmen say. strong reason for not turning Allegretto into Presto. And don't you lorget it!

#### Test Questions on Mr. Corder's Article 1. H'hat gives appropriateness to the

title of this sonata?

2. When did the double-sharp and double-flat come into use, and how were their places formerly filled?

3. Why is the repeat of the "first group" f this sonata usually omitted

4. What is the general character of the

#### Musical Instruments of Yestervear

#### By Paul Stengel

THE immense progress of the twentieth century has markedly influenced, if not revolutionized, the producvince the uninitiated it is only necessary to compare a present day flute with its ancestor. The modern Concert Flute of the "Boehm" family, with its acoustically correct ring-key system relegates the simple scale flute of the time of Frederick the Great, to the scrapheap. The same holds good in comparison with the old-fashioned, weak-toned Spinet, and the modern masterpiece of mechanical genius, the Concert Grand Piano.

Here we have an instrument which, at the touch of one finger, sets in motion fifty different mechanical parts, all working in unison, to produce instantly the desired tone. The mathematical conclusions are really staggering when we consider that the player of the piano uses not one, but all the fingers of both hands, most of the time, while playing. And how much greater is the difference in the evolution of the organ. The concert organ of to-day, with its electro-pneumatic keyboards, cannot be compared even remotely with its forbears. The tonal combinations and orchestral possibilities of this modern instrument are hard to imagine.

Now we come to the traditional exception that proves the rule-the violin. This instrument is the very soul and foundation of the orchestra. The instrument in its mechanical application is the very same as has been handed down to us by such masters as Stradivari, Amati, Guar-nerius, Gasparo da Salo, and others. Its position stands unchanged, unchallenged, and it has withstood successfully all attempts at "improvement."

However, there was (before the advent of jazz) a point in favor of the instruments of bygone days; that is, a great number of types in each family. In the middle of the eighteenth century a great change came in the world exquisite taste and interpretative qualities of Madame

instruments had been rather limited and weak. A demand came, not from the concert-going class alone, but from the performers as well, for a greater range and stronger tonal quality in musical instruments and as is always the case, where there is a demand, there is a sun-Unfortunately, a number of beautiful though peculiar instruments faded slowly into oblivion. There is really nothing that can equal the simplicity and appealing charm of the old fashioned Spinet, also known as Cembalo or Clavicymbel, or the almost extinct Viola da Gamba. Add to this the important rôle these instruments played in the musical and cultural art of their time, and their absolute essentialness for the true portraying of the scores as written in that time by the old masters,

and you will find sufficient reasons to support and encourage their resurrection and use In the year 1709, Bartolommeo Cristofori of Padua, invented the Pianoforte, or Hammerclavier. A few decades later this instrument had superseded all its predecessors It seems as if the construction of the amiable Paduan had sounded the death knell to the Clavicymbel and the Cembalo. The Spinet managed to hold its own for some time, perhaps due to the preference of the old masters, who looked askance at the new intruder. The Cembalo and Spinet produced their tone by a mechanical plucking of the strings with quills or tungs of leather. The Clavichord required the touching of small brass-tangents upon

The strong and far-carrying Pianoforte tone took the place of the thin and delicate clavichord tone. Haydn and Mozart finally wrote for the Pianoforte exclusively, while the Clavier works of Bach, Handel and the Scarlattis were for and by the Clavicymbel. Owing to the

of tonal ideals. Up to that time the tonality of orchestral Wanda Landowska, the interested music lover has had an opportunity lately to listen to these old-fashiound instruments and to enjoy their peculiar romantic timore.

In the latter half of the eighteenth century the Viola da Gamba or Knee-violin with its six or seven strings fell gradually out of popularity. Fighting its way to the fore by dint of sheer beauty of tone and adaptability to solo passages, it is to be regretted that at present this instrument is almost unknown, save to the student of an-

Another string instrument, the Lira da Gamba, having sixteen and sometimes eighteen strings to annoy the performer, fell into discard long before the advent of the Viola da Gamba. Another member of the Gamba family. the Viola d'amore, held sway during the Rococo period It was a favorite solo and chamber instrument. By reason of its metallic strings underneath the fingerboard, vibrating in unison with the gut strings above the board, it was, in the hands of an artist, a powerful swayer of human emotions. Sweet and pathetic passages were especially adapted to it. Its companion, the Viola di Bardone, for which Haydn wrote 175 pieces, enjoyed the same popularity and later neglect.

Entire families of brass instruments have come and gone. The Key Horn, Serpent and Ophicleide; the German Sordunen, Rackette and Shalmeien, are all instru-ments of the past. The Oboe, English Horn and Fagotti are some which have stood the test of time. Our piston valve instruments of the latest make are improvements over the old style rotary valves. Rotary valves are still used in Europe, especially in France and Germany. The Slide Trombone, like the Violin in its class, stands supreme and alone. It has been handed down to us unchanged fundamentally, just as it was first used in the fifteenth century, when it became popular.

Elaborate plans are now being made to expand the interest and size of THE ETUDE during the coming months. New and fresh features of especies Elaborate plans are now vering made to expand the united and the publication, by leading authorities in all parts of the musical home are being especially prepared for early publication, by leading authorities in all parts of the musical world.

# The Magnifying Pedal

By JACOB EISENBERG

and at the same time the most interesting device employed in securing variegated expression. Its proper the makes a health imperient results if there should be lack. In the cone to full tone more beautiful, a velvety tone ing the necessary co-ordination with the It is the presence of these overtones in sonorous. It aids in punctuating the readsonorous. It aims in punctuating the reast-ing of a composition, in phrasing, in rhythm and so forth, producing dynamic effects, in creating delightful nuances and in developing rhythmic balance. It makes legato passages, which otherwise would sound semi-detached, flow smoothly. It aids in sustaining tones for a longer period than would otherwise be possible.

THE ETUDE

It adds life and body to a composition. into a performance. It helps bring out the intent of the comormer. It gives power where added power is necessary and yet retains the desired sonority. It adds the softness and weet-flowing roundness so much desired

writers on the subject decry the use of of that section.

#### An Augmentative Effect

employment.

the hammer strikes the string. It follows, then, that aif improperly struck string will produce a tone of inferior quality which the pedal only intensifies by permitting all pathy with it. This error is then enboard, making the inferiority more pronounced. The purpose of the pedal, then, is not to create the sonority but to make the properly produced tone more sonorous, more velvety, more connected. Thus its real purpose is an augmentative one, that of making a greater degree of tonal ef-

fect possible, Because of the power of this pedal to intensify and enhance all effects, the pedal should be known as the magnifying pedal and in that way give the proper impression of its real purpose. Calling it the "Loud Pedal" makes one hesitate in employing it in ppp passages where its employment is equally essential to its use in fff pas ages. Calling it the damper pedal brin an even more erroneous idea of its pu m pano paying perfect coordination or m uorougness. In this artice! I have upon the tonal quality produced. Know—All of the fifteen tones appear with a action from both fingers and feet is doe given only simple examples, which call for less than action from both fingers and feet is doe given only simple examples, which call for the same treatment as is given to even the other hand, explains its real purpose in in this diagram. By way of experiment or thought group that make up a legato most complicated problem. It is up to the pose to mind. This term with numero

imperfect results if there should be lack- in the tone C.

#### Producing a Sonorous Tone

WE SHALL now take into consideration what constitutes a sonorous tone proper punctuation and how the magnifying pedal may infuse this superior quality

We all know that the pitch of a string noser and the individuality of the per- is wholly dependent upon several very important factors, such as the length and Length grant magnifying pedal is brought into thickness of the string, the tension at play with a tone produced by an improper which it is held in the plane and the man key depression. The dissonant upper merical frequency of the vibrations caused partials, Nos. 7, 9, 14 and others, cause in plantasium passages. In short the prop-by the striking of that string by a hammer, the strings in the piano which are in symor use of the pedal makes a performance. It is because the vibrations of a long string pathy with those dissonant sounds to via thing of beauty, while its improper use, are proportionately less frequent than those brate more than they would ordinarily a thing of beauty, while he may be a reproportionately less request a lower and so magnify the dissonance far beyond eyen with the same finger execution, pro- of a short string that it produces a lower and so magnify the dissonance far beyond duces a performance of mediocrity, and tone. In other words, a long string in the desired proportions. one remembered only as an example of vibration will produce a tone of a lower Proper key depression is therefore of

fact that the pedal is known as the "loud known as a pure and simple tone. How- in which the wrist is a trifle lower than pedal" and its employment results in a ever, a string never does vibrate as a the knuckles; the fingers should always be somewhat increased volume of tone, has whole, but in sections of different lengths, rounded and form the segment of a somewhat increased somewhat mereased somewhat mereased an erroneous impression of loud-created an erroneous impression of loud-Though all sections vibrate simultaneously large circle and be held quite close to the rested an erroneous impression of the large three days are the large time and the large t ing expended to correct this idea. Most the numerical frequency of the vibrations a direct downward movement and not with

from the strings. In a performance in or "Fundamental Tone." The other and overtones, consonant and dissonant, in from the strings. In a perturnance in or "fundamental tone. The other and overtones, consonant and usonitation, the which the pedal is prefetely employed the which the pedal is prefetely employed feet simultaneously sounding tones are called their proper proportions, will therefore be performer produces even his PPP effects "Upper Partials" or "Overtones." If sonorous, and with the use of the magnifyperformer produces even his ppp effects "Upper Partials" or "Overtones," If no conjunction with the pedal; while his the fundamental tone is C (as in subiff passages have practically the same joined diagram with a frequency of degree of loudness, with or without its sixty-four vibrations to the second, the second partial will sound an octave higher with one hundred and twenty-eight vibrations, and the third partial will be a fifth N OR IS 17 the function of the pedal to create sonorous and velvety tones. The quality of sonority is infused into the produced tone by the manuer in white and interpretations of each succeeding upper partial brailmon of each succeeding upper partial to the produced to is a multiple, in arithmetical progression of 1, 2, 3, 4, 5, -, of the frequency of the first partial or fundamental tone.

Example 1 gives a clear and definite the strings of the piano to vibrate in symidea of the upper partials which sound simultaneously with each fundamental tone larged upon by the action of the sounding together with the number of vibrations of the fundamental tone and each of the upper partials. It also explains the complexity of the sounds produced by a single key depression.



g						0	-0-	bΩ	ļΩ
nt /	Z	0	0	-01	70				
s- 1 gs (	9	8th	9tb	Inth 640	11tb 704	12th 768	13th 888	14th 895	15th
r-	9								

THE PEDAL is probably the least piano playing. It will remind the student sound lightly the tone distinguished by the understood adjunct in the produc-tion of effects in piano playing, before he employs it, for his faults as pression is made upon the ear, then after The most perfect pedaling will produce est C and the G will again be heard with-

tut unde more nearest very time ing the necessary co-ordination with the more velvety and a sonorous tone more upper part of the body in producing sono-their proper proportions to the fundarous tones, proper punctuation, phrasing, mental tone which makes the tone one of partials bear a distinct harmonic relation to the fundamental tone. However, if the dissonant upper partials are excited to undue proportions, that is, made unduly prominent, by an improper manner of key depression, the resultant tone is one of inferior quality.

#### Proper Key Depression

beliefs, the main purpose of the pedal if a string were to vibrate as a whole pedal. To properly depress the keys the simple octave passage which follows, consists to make tones sound louder. The and uniformly the produced tone would be hand should maintain a natural position, taining two sound groups.

a squeezing or pressing movement. There writers on the subject usery the use of that section.

the term "loud pedal" and favor in its If a string, for example C, is struck it must be in every finger action the altistude the term "damper pedal" because it will produce simultaneously numerous essential quality of relaxation well bal-stead the term "damper pedal" because it will produce simultaneously numerous stead the term "damper pean occasion" will produce simultaneously momentum essential quanty of Transaction of the dampers of raising and lowering of the dampers which is called the 'First Partial' "Prime," this manner will always contain all the ing pedal, will be made still more beautiful.

#### The Pedal and Punctuation

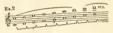
all combined under the subject of punctuation. It is in this sphere that the magnifying pedal plays its most important role, syncopated manner after being permitted To punctuate in music is to break up the to rise for the shortest possible period of composition into thought-groups. Most time. students carry the sound from one thought through to the next thought without the while the fingers still keep the keys of the slightest cessation of sound between them, second octave depressed, puts an end to

article, at the conclusion of each thought magnified by the sympathetic vibrations of or word group, the reader pauses. There the other strings whose free vibratory is a period, be it for but a millionth part powers have been restored by the raising of a second, of absolute silence, the purpose of the dampers due to the second pedal of which is, first, to call attention to the depression. This procedure is followed fact that the end of one thought has been with each succeeding octave to the end of reached and, second, to give that thought a the first slurred or sound group. Both chance to sink in, as it were, before attack- hands and feet should be removed from the ing the next. Let the reader try, for a keys and pedal simultaneously just a trifle test, repeating any group of four or five before the second slurred group is to be sentences without the slightest pause be- attacked. In attacking the second slurred, tween them. He may get the idea con- group, bring the hands down upon the keys tained in those sentences, but there will be and the foot down upon the pedal with a something lacking in the reading. Carry-ing the sound of one thought or sound In an artistic employment of the magnifygroup into the next sound group in music, ing pedal its use is closely connected with creates the same effect, an effect which, of the manner of finger execution. Any treatcourse, must be avoided if the reading is ment of the subject of pedaling which omits to be superior.



JACOB EISENBERG

passage must be so fingered that the passage will be executed with a perfectly smooth effect. The magnifying pedal is then employed in a manner that will maintain the individuality and importance of each chord and yet augment and intensify pitch than a shorter string in vibration vital importance in producing a sonorous the sonority and smoothness of the chord tone and in employing the magnifying passage. Let us take for example the



Let us first employ a proper fingering which will enable us to execute the passage with a perfect finger-legato, there being at least three fingerings all of which are equally good. Next let us depress the keys, sounding the first octave which should be followed by an immediate depression of the magnifying pedal in a syncopated manner. Both keys and pedal should be depressed until only the fingers depress the second octave with a perfect finger-legato move-TEXT WE come to consider phras- ment. At this juncture both octaves are ing and legato and staccato effects, heard for only a trifling part of a second, just the same as any other legato passage, when the pedal is again depressed in a

This rapid pedal release and depression, obviously an inferior interpretation. the sound of the first octave and permits For instance, during his study of this only the second octave to be heard and

a careful discussion of the all-essential co-In separating thought or sound groups ordination of fingers and feet is lacking in piano playing perfect coordination of in thoroughness. In this article I have

# performer first, to separate his composi- Lessons Away from the Piano

tion into effective sound groups, and then introduce breathing spaces-opportunities for the listener to let the thoughts sink in -between all those thought or sound groups

#### Self-Test Questions on Mr. Eisenberg's

- 1. What is the first consideration in the use of the Magnifying Pedal? 2. What causes low or high pitch in
- him listen to the clock tick. Let him 3. What are "overtones," and in what way may they cause an inferior quality of understand that the metronome does for music practice what the clock does for the household. If the latter ticks too quickly
- 4. What is the position of the hand for proper key depression?
- cal punctuation?

#### On Always Progressing By Sid G. Hedges

THERE is a real danger that every musician, particularly the teacher and the amateur, shall at some time arrive at a point in his musical development beyond dle by a book will prove enlightening. artists, before the largest and most critical

With the teacher this point is usually ful, this time, however, with the book down through the entire line, ever finishes where music is adopted as a profession. Many young teachers assume that their education is completed when they first take pupils. The truth is that when they have reached the stage where they are qualified to teach others they have merely clambered on to the lowest rung of the professional ladder, and the whole of the varying grades of the teaching profession lie before and

bove them.

The amateur is often satisfied when he amateur is often satisfied when he aminothe important the satisfied when he can join some little orchestra, or accompany, or sing a song. He, similarly, has merely reached the lowest level at which it is permissible to perform in public.

Every musician should aim at being al-ways progressive. But there is an additional and more serious reason why study and practice should never cease. If they are discontinued, the musician will retain not even the standard he has reached; his ability will deteriorate.

Rubinstein, the great pianist, once deunable to rise. In a moment of despair an obliging daddy-long-legs walked slowly clared that if he ceased practicing for one day the bad effect would be noticeable to himself; if he ceased for two days his acquaintances would see a difference; and air at every step. No more words of if three days passed without practice everyone would notice it.

There is no age at which progress becomes impossible, but it must be remembered that musical progress does not consist in increase of finger dexterity alone. It has many aspects; appreciation of music, ing to illustrate the point on the piano, take theoretical knowledge, musical history, a knowledge of composers, compositions and there is an echo and let him hear his own particular instruments, and so on.

Study should be planned as systemat. Then take him to a brook or running ically throughout one's lifetime as in the stream. Let him listen to the water ripple earliest days. It is not necessary to con- over the small stones in the manner of tinue regular lessons indefinitely when one scales well performed. Then lead him to has reached a really high standard of tech. the spot where the pool is deep and quiet nic. Some people, however, have occa- and still, and remind him of soft, slow, sional lessons throughout their life; and deliberate chords. this seems a most sensible plan, Even

It has been said that "sticking to a thing in the ground; the middle voices of acto their present dimensions. means success." Therefore, no musician companiment are like leaves and twigs with means success." Therefore, no musician companient are use staves and swap with the body inclined 1s necessal who keeps up his daily practice need as a beauty of their own; and, finally, the slightly forward, and motionless; with an To every melody is the fruit or flower, the companient with the body inclined 1s necessal slightly forward, and motionless; with an To every

is for women and effeminate men, that men the same fifth with a third added and simul-lose their masculinity if they confess, a taneously putting a rose in the vase. lase their maculinity if they confess a taneously putting a rose in the vasc.

"Its contemporaries speak cuthusias-love for music. I love music and I think by the keen association of ideas is one of idally of his equilitie tater in the com-

pupil's playing for an instant and have

Watch the Hammock

When stiff, unvielding arms and hands

refuse to relax, the sight of a hammock

that the motion of the hammeck is gen-

erated by his own muscular impulse at

definite intervals. This same impulse

should guide and govern his fingers when

Listening to Echoes

to every kind of tone-color, instead of try-

him for a walk. Lead him to a spot where

voice repeated slowly, faintly and far away.

There is a whole fabric of harmony in

If a child's mind and ears scem closed

those fingers.

nationce and perseverance

By Leonora Sill Ashton

IF you accidentally strike a wrong key, THE CHIEF requisites of these lessons especially when playing from memory, do

This essential that the voice be perfect
are an observant eye and an imagination, not let this minor slip distress you to the
are an observant eye and an imagination, not let this minor slip distress you to the

Amount times a really beautiful. both of which can be instilled by a teacher's extent that your mind dwells upon this misextent that your mind dwells upon this mis-hap. In the first place, use your utmost ruined by the young student rendering a endeavor to avoid such accidents; but when

Striking Wrong Notes

By T. L. Krebs

when counting becomes jerky and unendeavor to avoid such accidents; but when
cven, even with a metronome, stop the the slip has once been made put it behind. In any case he is apt to develop nervous the slip has once been made put it benind you, so that you can concentrate your ness in anticipating a note beyond his pupils, renember that, while you have the proper key.

studied this composition for weeks, per- When a singer is obliged to play his haps even months, and therefore are in- own accompaniments he should choose a or too slowly, if it ticks unevenly, the whole stantly conscious of the slip when a wrong lower key, for the sitting posture does not Of what value is the pause in musi- family suffers: meals are delayed; bed-time note is struck, those of your fellow-pupils give the singer as full an opportunity to is put ahead; everything is out of order, who have not studied the same composition breathe as the standing portion. This and The same disorder occurs in a piece of as intensively as you have studied it will other considerations of the key in which music when the time is not kept correctly, scarcely notice a wrong note here and there, to sing should be given serious thought by If they are keen enough and attentive the student very early in his career. enough to hear these slight blunders, they will have musical insight enough to know how easily even the most conscientious The Man from Mars on Music player may make a slip. They will surely

hanging on the veranda swayed gently by make allowances accordingly, the summer air and weighted in the mid-Do not get the notion that the grea which he does not, though he might, pro- Also, if the pupil's sense of rhythm is un- audiences, never play wrong notes. I doubt developed, the hammock will again be use- whether any of them, from Paderewski removed and the child placed in it. With- an evening's recital without some wrong out touching the ground beneath with his notes pricking their musical consciences, feet, let him swing himself. It will not when in the privacy of their own chamber take long for him to feel and understand they review the happenings of the day.

It is said of Rubinstein, one of the greatest of the great pianists of modern times. that he remarked on one occasion, when someone complimented him on the excellence of his performance of that evening: "If I could have taken all the wrong notes I played and strung them together. I would have had almost enough notes for another

swings by itself with the momentum he We should never condone or look lightly Have has given it, explain to him that this is the upon the playing of wrong notes, nor on Dull any kind of carelessness in our musical Blades free, unconscious manner in which the fingers should perform the rhythm of work. We should always strive for clear- Others grind out music when it has been completely mastered ness and cleanness in our playing. But if a Uscless by the mind and muscles which lie behind slip occurs in a public or private recital we should not brood over the mishap, and through such brooding and fretting over One day some small fingers remained glued to the keys. Like the soft coal what has happened run the risk of falling smoke on a foggy morning they seemed into much more serious blunders. Here the trite saying may well be applied: "There's no use crying over spilt milk." But be carcacross the piano lifting his legs high in the ful in the first place not to spill the milk.

#### remonstrance or explanation on raising fingers were needed that day. Bach at the Organ

MAKING allowance for the fact that the Is better than no oil. following was written evidently before the advent of the modern electric keyboard with atvent of the modern electric keyboard with its extreme delicacy of touch, we get an interesting picture of Bach at the organ keyboard from A. Pirro's "Johann Schastian Bach, Organist."

"As to the character of organ touch, no Established change has taken place in the last two cen- A turies. Possibly at the time of Bach the Satisfactory keys of the pedals were slightly different from those of our day; undoubtedly in his youth he made much less use of the heel It than of the toe, since the pedal-keys were extremely short. But he soon recognized this seems a most sensible plan. Even fifteen minutes daily practice will be suffifteen minutes daily practice will be sut-ficient to keep one constantly progressing to the grand of the process of section to keep one constantly progressing to the grand of the grand

"He played with the body inclined Is necessary who keeps up his daily practice need as a melody is the fruit or flower, the consumadmirable sense of rhythm, with an also. Machine; mation of music.

Another comparison can be made by extraordinary clearness, avoiding extremely Music sounding a fifth on the piano and showing rapid tempt; in short, master of himself, Is necessary lutely perfect polyphonic ensemble, with And some kind of "There is a prevalent opinion that music the child an empty was, then conding and, so to speak, of the beat, producing an the case of the with a third added and simule effect of incompanies. effect of incomparable grandeur.

the thermost music and I think The keen association of locas is one or treating them, at one pretty well to the mascu
I have held on pretty well to the mascu
the rare attributes of a child's mind. The bination of registers, and of his manner of tween new, there is no news; and if the news; and if the new is no news; and if the new is new is

#### Select the Proper Key

THE ETUDE

Allegro con brio M.M. J=108

ote of the symphony.

By Jean McMichael

Ir is essential that the voice be perfect you, so that you can concentrate your thoughts on what is still before you. houghts on what is still before you.

If you are a pupil playing before other no strain if he will but give attention to

By Andrew Schramm

Is like a machine And music is Which makes the machine Well Some machines But all machines require Or they will not last A poor grade of Oil

Called

I have held on pretty well to the mascuthe rare attributes of a child similar.

The side of my nature, —Charles M. teacher cannot begin too early to associate treating them, at our so unexpected and for the substance of art is life.—Sydes Grave.

Corner.



BEETHOVEN COMPOSING THE "FIFTH SYMPHONY" From a Sculpture by Francesco Jerace

How imperious the long hold on the E

tone lower in measure 3 releases the

softly from second violins to violas,

theuce to first violins. A derivative of

mated conversation is the following:

frequently performed of Beethoven's sym-Romantic Elements THE EXPRESSIONAL status of the theme of the first movement and is work places it in the realm of roman- often designated as the Fate Motive, a designation which will be employed in tic music. Its fundamental spirit overhangs the work as a whole. This does not exthis analysis, though without programclude the variety demanded by every work matic intent. It is singular in its brevity, consisting of but four notes. But what of art of such dimensions as the symphony; immense force is concentrated in it! Of but the contrasts are kept within the bounds of an all-prevading unity. elemental strength is the harmonic bareness of the massive unisons with the intensity of the great body of strings, requiring no reinforcements by the brass

Nowhere is this more significantly evident than in the third movement which occupies the place of the Scherzo, as it has come to be designated, although not called so hy the composer.

sive struggles of Man with Fate. It is

thus a page from life with life's outward

aspirations for freedom-political, re-

ligious and, particularly, expressional. The

human element in this symphony, with its

echoes from life, is the point of contact

between this music and the hearer, and ex-

plains largely its hold on the musical pub-

struggles and inward conflicts. Beethoven sympathized dccply with man's

The spirit of resignation of the Andante, furnishing a recuperative spell after the stormy first movement, the jubilant emergence of the Finale from the mysterious end of the third movement, signalizing the triumph of Man over Fate as well as the recurrence of the brief passage from the third movement in the midst of the Finale: all these features are symptoms of the homogeneity of spirit that prevades the great work. The appearance of the rhythmical motive of the First Theme of the first movement in certain parts of the symphony further betokens this fundamental unity.

The "Fifth Symphony" was completed stand of the whole orchestra on the domin 1807 or in the early part of 1808, mant in measure 21. having genninated in the master's mind for about five years. It was first per-formed in Vienna on December 22, 1808. ing three measures, on A-Flat and F, is im-

pelled downwards through the strings ams largely its noid on the musical pub-; for the Fifth is nowadays the most the musical pub-quently performed of Beethoveris symby all strings and both clarinets, the pressional power. In this passage the latter in unison with all violins. This strong rhythmic impulse develops new is the fundamental motive of the first melodic formations:



Rising steadily in a great crescendo day, were impracticable at this point. with those vehement and hammering accents so typical of Beethoven, this pas- lowed by a most dramatic coda (beginning sage culminates in the magnificent climax in measure 374) which Beethoven had so sage cummates in the magnineent cinnax in measure 3/4) which Detrove had so of the first theme, the first violins exclended and to which he had given such prominence in the "Eroica." In the behavior of this Codo the Fate Motive flat! The repetition of the motive a motive in measure 6, where it passes

the Fate Motive arising from this aniwhole orchestra, both horns in unison even in this day of the "heavy artillery" sound the Fate Motive, now in E-flat orchestra.
major (measure 59), like a great preemptory summons. In response the first cry from the oboe follow to be crushed violins intone the gentle melody of the by the whole orchestra hammering out the second theme, reiterated successively by motive, now in cadential capacity, with clarinet and flute.



Throughout its brief course this theme is shadowed by an altered version in the however, retains its characteristic rhythm. This motive pursues the melody of the second theme in its upward trend until it reaches the Codetta group, beginning with measure 94, with which the Exposition reaches its final climax. The closing phrases in E-flat, with the Fate Motive bounding down the intervals of the tonic harmony in the wind instruments, and the repeated cadences (dominant-tonic) complete the Exposition. The frequent presence of the Fate Motive, if only in its rhythmic form, establishes a basis of unity for the entire Exposition, and thus for the whole move-

#### Development or "Working Out"

N THE WORKING-OUT section the clarinets and horns in unison, fortissimo, announce the Fate Motive as the subject for discussion. It is eagerly seized upon by all strings in unison, then passed from one of their respective groups to the other, the clarinet taking part in the discussion. The variant shown in Ex. 2, with its inversion and other melodic transformations, is also subjected to extensive treatment.

The familiar long chords (each occupying an entire measure) passing back and forth between the wind and stringed instruments effect a lull after the pounding of the Fate Motive, which also appears in the form which it assumes in introducing the second theme. To some writers this quiet passage is a moment of panting exhaustion in the great conflict.

After this respite the Fate Motive is resumed with renewed strength and rising to a towering height of power, crashes into the Recapitulation.

#### Recapitulation

HERE THE whole orchestra takes part in hurling forth the Fate Motive (measure 248). During the halt on the Dominant of C-minor in measure 268 the oboe, standing out alone, utters a poignant plaint. The course of the theme is thereupon resumed in traditional manner, the second theme accordingly appearing in C-major.

Nowdays the call which ushers in this theme, though written for bassoons, is played by the horns which are far more suitable for it but which, in Beethoven's

The triumphant Closing-Group is folat least in its rhythmic form-is alternately thundered back and forth between the wind and strings. It rises to a tremendous FROM THE glorious heights of this height of all dominating power in measures magnificent climax, involving the 479 and 481. Its gigantic force is felt

Two soft phrases ending with a weak ruthless power. Fate now stands as the

#### Andante

ural sequel to the emotional storm of the Ex S first movement. We do not have to turn to the brilliant palette of the modern composer for beauty and variety of orchestra-

tion, for this master work abounds in both. How aptly are the celli and violas chosen for the richness and gripping intensity of the stream of tone that they are to draw out in the wondrous and noble melody of the first theme, with its proud, striking which leads to a short development in

The movement consists of two themes and variations and is in four sections and in A-flat minor The first theme begins as folthe fourth section (beginning with meas-

rise to exalted emotional expression: phrase that follows in the wood-wind, repeated in modified form by the strings,



ure 185), in which the first theme passes

by in magnificent stature, fortissimo, in-

volving the whole orchestra. The coda

egins at piu mosso (measure 206), where

the basson soliloquizes briefly on the open-

ing of the first theme. Measures 225-226

place of the scherzo which Beethoven

introduced into the symphony-although

Allegro M.M. Jose

String and Wood

PP Celli; Double-basses an octave lower.

After the inquiring halt in measure 18

841111

It then dominates practically the whole

poco rit.

the entire orchestra now bringing the Corroborations of the ending of this movement to its magnificent close with the phrase by wood-wind and then by the ending of the first theme, strings, round off the theme

The hymn-like second theme is hopeful in character and begins as follows: THE THIRD movement takes the

motives of both themes will not escape tal mood of this symphony; it would connotice. This feature pervades the second flict with that spiritual unity that undertheme and concludes it. It is a bond of lies the master's expressional scheme, unity between both themes.

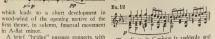
in C-major foreshadows the spirit of this important member of its quaternary idea" underlying the whole are the soft the Finale in a precipitate 50 to bring the 38) is followed by a profoundly searnest movement that corresponds to the schergo passage with a suggestion of inquiry, of with its characteristic features; the short mystery, from which issues the second measure (3-4), the more or less rapid

The second section extends from meas- acter. An important element in this charure 50 to measure 98. The melody of acter is the staccato notes. In the Princiure 30 to measure 98. The metody or acter is the state-are noise. In the state of the first theme, still retained by violes and pal Subject, that in C-minor, there is a fitteenth measure from the end of the celli, is varied—also rhythmically—now predominance of legato noise which generates the state of the light of movement the first fifteer of the light of flowing in smooth, even sixteenth-notes. erally betoken less bounding activity than All violins now join in the accompaniment, the detached ones. While the movement while the clarinet draws a line in its beauti- is, then, assigned to its place, the comful, warm color above the whole texture, poser omits the designation scherzo and nale The variation of the melody includes the merely indicates it allegro. corroboratory repetition of the cadence. The subject is present, but adapted to

The second theme returns with the same its surroundings. The earnestness of the orchestration as in the first section, the fundamental mood of the symphony ac-only variation being furnished by the cordingly overcasts its opening phrases in thirty-second notes in strings. The third the first of which the celli and doublesection begins with measure 99 and extends basses enter stealthily under cover of the to measure 185. It is, therefore, the sombreness of the bass register. longest section of the movement. The first theme here appears three times, first presenting the melody in meandering thirtysecond notes in violas and celli below sustained E-flats in bassoon, clarinet and flute; the second time in first violins, to more active accompaniment; the heavy doublebasses joining the celli in its third appearance, beneath an animated accompaniment by the entire orchestra. After the 123 follows the oft mentioned conversation in the wood-wind, the opening motive of the first theme being uttered by the clarithe Fate Motive suddenly reveals itself net and answered by the bassoon. The in the horns in strongly pulsating triple well-known passage in thirds gliding in metre. contrary motion with flutes and oboes paired against clarinets, in which the strings evince a momentary interest, leads to the second theme now jubilantly proclaimed by full orchestra.

Noteworthy is the rhythmic transfor- orchestra, leading it resolutely through mation of the initial figure of the themes the key of E-flat minor in which it ends in the following phrase: in a semi-cadence. From the general or-

First Violins phrases of the first meme in their steamy remission, soon to gravitate back to the is also this subsidiary theme for obeg, fundamental key. After a brief excursion clarinets, bassoons and horns. into F-minor, fortissimo, the theme leads Ex.15 to a new episode, with first violins in a light, carefree, vein.



The climax in C-minor is suddenly and Ex.16 peremptorily silenced by the closing phrase,

THE NECESSARY contrast of the middle section, called the trio, is effected by the bright key of C-major. Momentary relief from the all-prevading earnestness is provided by the running figures of this contrapuntal section. The theme in the ponderous double-basses, paired with the celli, suggested to Berlioz which brings the Exposition to its close. "the gambols of elephants."

the first motive, to be joined by all strings, f Double-basses ao octave lower

9 6 6 6 6 6 6 6

The student of thematic treatment will appreciate the manner in which the master leads the Trio back into the Principal Subject.

merriment in sonata and symphony. But The latter now flits by in light staccato merriment would not comport with the notes in the impressive stillness of a se-The rhythmical identity of the opening profound earnestness that is the fundamenwhich, if anything, heightens the wondrous mystery of the long passage begin- is the great acceleration, where all breaks ning with the deceptive cadence on the A- away from the tempo to such into the Yet the composer would not omit this the jubilant outburst of full orchestra movement and deprive the symphony of into the Finule, Significant of the "poetic and the first phrase of the text theme of flat in bass strings and leading directly Presto, in which the theme of the Codetto raps on the kettle-drum, in the metre of work to its triumphant close the Fate Motive, which seem to conjure up the opening phrase of the present movement in the first violins. This meltempo and the animated, vigorous, charody now dances its way right into the light of solution, though at first oblivious to solution appears. The abrupt crescendo with which the passage, and with it, the

Finale

HIS MOVEMENT is an overwhelming outburst of jubilation. It is like spontaneous release of the pent-up emotions of joy and of triumph. Its joyful tones convince us that, in spite of all, Beethoven was at heart an optimist. His employment of the key of C-major in such instances always bespeaks this fact. This Finale, therefore, comes as an uplifting suddenly. relief from the oppressive suffering of life. It furnishes a most refreshing climax to something

the work. Here the frombones make their very first appearance in the symphony. Their stendouble-bassoon and piccolo are also em- of which the human heart is capable.

chestral silence emerge the celli and their This theme is said to have evoked the chestral silence emerge the cell and deep double-bass consorts with the opening outcry from the French soldier: "Cea double-bass consorts with the opening outery troid the Frinan soldier: "Ces phrases of the first theme in their stealthy l'empereur!" Brimming with enthusian



The spirit of the movement is passed along to the second theme, which here annears:



The Development, or working out" treats of the second theme. The striking feature of this movement the sudden appearance of the passage from the Allero (third movement), beginning with the Fate Motive in its triple-measure form, at the end of the Development and forming its climax. It is soon ban led, however, by the exultant outbreak it the Reca-

An instance of the extrao linary prominence of the Coda which eg.ns with a contracted form of the sub-diary theme,

Self-Test Questions on Mr. Biart's Article 1. Explain the significance of the "Fate

2. What striking figure describes the close of the first movement? 3. What spirit pervades the first theme

of the Andante? The second theme? 4. Why did not Beethoven call the third movement, culminates, leads into the Fi- movement the Scherzo?

5. What passages seem to signify (a) the moment of panting exhaustion, (b) the first flicker of the light of solution?

Enriching Perfect Technic With Understanding

By A. Lane Allan

"WHAT does it mean to you?" I asked

The youngster who was struggling with to her obviously meaningless,

torian tones add to the force and power she played for me a composition whose of this great utterance of rejoicing. The very title should bring out all the emotion

ployed for the first time in Beethoven's The old but effective illustration of The latter further adds to the brilliancy rumble of thunder, then the silence, the of the glorious first theme, which opens winter with its cold blasts, followed by the gentle rains of spring and its glory of colorful flowers-this served to bring out the contrast that is required in music as much as in nature. Thereafter the spirit rather than the letter of perfection became her aim and reflected itself in her playing The joy of expression is perceptible to listener as well as to pupil and grows so well and quickly that it is astonishing.

# DEPARTMENT OF ORCHESTRAS AND BANDS

# The Oboe

Ry DR. PERRY DICKIE

that the oboc-known in created as figure as the only difference was in some minor references into the open sea, which was new minimuming this, bill it is a fact that bots—is a constituent of that branch of the forms of a key or two. Later on, as-lieved to be infested by hideous monasters in some music, long continued stretches orchestra termed the "wood-winds."

THE ETUDE

hich, when covered or uncovered by the listen to him. breath being blown into it—made the sounds of different pitch, a peculiar scale to the must of of their own constitution the must of the many of our modern connosers for the constitution of their listeners. We have in breath being blown into it-made the of their own, constituting the music of many of our modern composers for that time and greatly different from that melodious or even interesting oboe parts of ours. The mouthpiece at the end was in their works. One must look to the older ery crudely formed and consisted of two French and Italian masters for ideal parts pieces of thin reed lying near each other, for the instrument that delight the ears of and which, when blown through, by their the player as well as the listener. In the old ery similar to that of to-day, but of a much that have not been even equaled by our modsically called the reed, and they exercise ment to its best advantage. As an example of the instrument.

#### A Primitive Form

any musical value consisted of a the obote in the zenith of popularity for slightly conical tube of wood with six many years. holes and the same number of keys, thus Later on, indeed, it began to be neglected, permitting the full compass of the chrothat is, except in opera or large but limited musical results were possible to absolute necessity for the effective renderobtain, which early orchestration demon- ing of the orchestral ensemble and for strated by the simplicity of the parts that it no substitute was available. Neverthe music of the great composers.

owes its origin to the French to whom pany of some years past, which, by can be attributed nearly all improvements the way, gave New York the best operatic early crudity to its present state of per- were placed in such a position under the tion in tone quality: the failure to acquire for in the score. While-mark the differthis acme of excellence.

#### A Popular Instrument

the works of the great masters, in which it plays most important and prominent parts. Unfortunately, the lesser lights of music of the present day do not show this same taste, often omitting entirely the oboe from their works, to their great ar-

however, with characteristics of its own, attempting to play the oboe, almost as music are necessary to give the lips a

prations produced the characteristic tone Italian operas, the oboe has parts to play ser quality. These pieces are tech- ern composers for showing off the instruvery important function in the playing of the high esteem in which the oboe was held by Rossini, it is said that, when on his visit to England in 1823 to conduct his operas, he brought his own oboist with him THE FIRST FORM of the oboe of to play the parts in his works. Thus was

matic scale. However, on this instrument symphony orchestras. Here it was an were written for the ohoe found even in theless, although it has always been a component of the complete opera orchestra, still The oboe as a real musical instrument we remember in a prominent opera comin the instrument in bringing it from its music it has ever had, the two oboes fection. Even in its playing it seems to restage, that not a sound could be heard from quire a French mouth to reach a perfecthem, even when prominence was called this is the despair of those of us who ence-on a recent visit to the opera in have tried, and without success, to reach Paris, we noticed the oboe players seated by the side of the first violins, nearest the audience, from which the instruments were most plainly heard.

The tone quality of the oboc is char-THE OBOE was employed as an or-chestral instrument about 1720, and acteristically its own, indescribably sweet since that time has been represented in all and reedy, penetrating and prominent, havbut which is not possible to the amateur.

the oloc, many changes have taken place, while there are not a few, even in the playing, which may be so to some but not conductor to be in a prominent place. and many additions and improvements have muical profession, whose ideas of the in- by any means to all, can be easily overstrument are decidedly hazy, to say the come. It is due to the smallness of the The earliest of which the writer was least. There are some very ridiculous aperture between the leaves of the reeds that the oboe tone when it should be

that the oboe-known in French as Haut—as the only difference was in some minor. Hercules into the open sea, which was be—withstanding this, still it is a fact that

pring still higher, we became the owner who destroyed all who ventured theren. of playing are exacted from the oboc, it is a member of the double-reed family of a conservatory model of the best French As an example of the ideas held by some even in some cases throughout the whole it is a mention of the single make, the excellence of which is recogregarding the oboe; we were asked by a length of a piece. This is a great drawin contradistinction to that of the single make, the excellence of which is recog-reeds, of which the clarinet is the typical nized by all. This with its many keys and musician if playing the instrument did not back to those who are unacquainted representative, its tone being produced by a other additions enables the execution of make the hair fall out. Why he should with the resources of the instrument, or red consisting of one leaf of wood, while technical work with comparative ease, have gotten such an impression as this, we to whom the value of a beautiful tone in the case of the close, the reed consists of which hitherto with the old system of fintwo wooden leaves vibrating in contact gering was executed only with the greatest any greater amount of baldness among oboe artistic taste. difficulty, and was about impossible for one players than among those of other instru-The oboe is a musical instrument of the not having exceptional technical ability, ments. There is also a popular impres- neglect of the oboe and its absence in highest antiquity, and evidences exist of it. With this instrument one can satisfy the sion that playing the oboe has a disastrons small and medium-sized combinations is having been in use in all parts of the vagaries of the modern composer in the effect upon the brain, and therefore enworld from the earliest times. It is, in very ugly and unmusical emanations that dangers one's sanity. This question we to blare out into an agonizing promfact, the shawn mentioned in the Psalms are served up to the public, which are as have been asked frequently, and to this inence like some of the other instru-The oboe in its then primitive form—the dry as dust and also difficult to execute, we have always answered that it is our ments that are more capable of quantity The cooc in its tinen primitive form—or a suit and also discuss to execute, we have always answered that it is our ments used are more capable of quantity of tone. This tendency were tubular reed with holes on the side to the player and to those who have to likely in the case of one with any tendency is too often encouraged by orchestral reed that required a forcible blowing to sist of the greatest amount of noise obtain a tone, thus causing an excess of that can be made, regardless of the ear

#### Appearance of Oboe

T O THE CASUAL observer the oboe in its appearance is somewhat similar to that of the clarinet which, however, on close examination does not bear out the, at first, seeming resemblance. Some less discriminating, seem to associate it with the flute which, however, it resembles still less, while in our own experience, we have had our instrument characterized as a horn, which shows what a lack of discernment is possessed by some.

The most noticeable difference between the oboe and the clarinet, which is all purposes.

the older and simpler forms of the instrument resemble somewhat that of the old-time keyed flute and clarinet, though this has some characteristic features of its own. From this system there have been a continual advance and evolution ing a most delightful wail which is most until it now has developed into its highplaintive when produced by a virtuoso, est form, the conservatory model, after oboe now stands as an instrument entirely characteristic, individual and en-

a possessor was an instrument with a key ideas prevailing among musicians as to which compels a holding back of the prominent, is either subdued too much or a possessor was an instrument with a key ideas prevailing among musicians as to which compels a holding back of the prominent is either subdued too much or system somewhat after the Meyer flute; the supposed hazards that would ensue on breath. Hence, frequent rests in the even entirely smothered out of existence

OR THE enlightenment of the many Later on, for several years, we played on who are not acquainted with this a style termed a military model, but for the terrors expected to be experienced by the ancients to the beautiful instrument we would say what reason we cannot quite understand, one who ventured beyond the Pillars of the best results in playing. pring still higher, we became the owner who destroyed all who ventured therein. of playing are exacted from the oboe,

In this age of orchestral noise, the strings, woodwind and (French) horns play alone or in combination, the effects are positively delightful, but when we see the trumpets and trombones brought up to the lips of their players we hold our breath in suspense, and after the vociferous din made by the drums, of which the snare is the chief offender seeming to be trying to drown all else, we are in almost a state of nervous shock.

#### The Oboe Submerged

SURELY, THEREFORE, to attempt to contend with such conditions as most marked when one is not close enough these, the oboe is of no earthly use in to distinguish the key system, occurs in the orchestra for any musical purpose, the mouthpiece of the two instruments. except possibly to make the ensemble ap-That of the clarinet is quite thick as to pear complete, in which case a dummy the body of the instrument, and the end would do as well. However, in an orof the mouthpiece is beveled off; while chestra where the aim of the conductor in the case of the oboe, that which is is for accomplishment of musical and held in the mouth is very thin, of about aritistic results, the obee is a veritable the thickness of a pipe stem. While there musical treasure, and an acquisition of are many other points of difference between the two instruments, still these two with under any circumstance whatever. would be the most noticeable to the From the earliest times, the oboe has been ordinary observer who wished to distin- a favorite with the great masters in music guish them, and will therefore suffice for and used by them in the classics as frequently as is now the blaring trumpet or cornet in modern music, or the howling saxophone in our not delectable jazz. N THE matter of fingering the oboe, which some tell us is the forerunner of an American school of music, but of which we say, "Heaven deliver us from such a future.'

That the oboe is so often conspicuous by its absence from so, many of the modern orchestral combinations, we feel, should rather be regarded as a compliment than otherwise, to this beautiful instrument. Nevertheless, such is an irreparable artistic loss, for surely there is no instrument of the orchestra that is more T O A VERY great number of the tirely different in the highest type of latty, the oboe is an unknown quan-mustcal art. A physical difficulty attributed to its an artist, when it is permitted by the

# A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

# Planning a Music Program for the School Year

plan" but follow it doggedly to its successful conclusion. The music supervisor can sight-read music material of hymn

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forest many randhers in looking for the supervisor can sight-read music material of hymn faces many problems in looking forward tune difficulty and has some knowledge of child can have a chance to develop any of the high school music and it should to the year's work; and a campaign of the piano keyboard. This ability is useaction must be carefully outlined which full in presenting the mechanics of music

The first and second years of musical in the many possess.

The first and second years of musical potentiality that the may possess the given to every pupil even in the largest

The first and second years of musical hands are the read-to-benefit when the second years of musical potentiality that the may possess. will suit the conditions and meet the needs study but a love for music as an art progress may be covered in this way and bundred can be safely handled and nothof the particular community in which he must be fostered in the teacher. This is then the talented child will find the way ing is more inspiring than the massed works. Great care must be exercised in the duty of the supervisor. Teachers' open to study privately. This movement singing of high school pupils. Great care deciding on all policies of action with help meeting should be held and time has greatly aided the private teachers in should be exercised in choosing chorus regard to the plan of methods and selec-given individually to the weaker and newer that a larger group of children than ever music for high school use. High ideals and great achievements cannot be gained in a single season. Know what is good and sound and then work quietly lead to ensistently toward your goal. Consider the times in which we live and consistently toward your goal. Consider the times in which we live and meet. Study Musical Taste

\*\*Matter Teacher Cannot present music mental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons in the class-instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study plags the matter takes private lessons. The class instrumental study plags the matter takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons. The class instrumental study. These children later takes private lessons that it is a supplied to the class instrumental study. These children later takes private lessons that it i tion of materials for the elementary and teachers. the present issues in education and life sent some other lesson to the musical with a music program that answers the teacher's class. Many teachers find difquestion of the needs of the child.

been accomplished.

#### The Standard Course of Study for the Elementary Grades

the Music Supervisor's National Conference, for the first six years of the elementary school has been widely accepted and all of the modern school-music publications are based on this course. The majority of the courses in elementary music-methods, adopted by the more progressive communities, educationally, state that the course is built on the standard course of study. This is an age of standardization rather than an age of experimentation. In making a survey of the elementary schemes used in the leading cities of he United States, we find that two-thirds of the country are using schemes based on the standard course of study with modifications made necessary by the type of song material used. The by the type of song material used. The the movement. A wnonesome contest was a strength of the music work in any place the school and home will be made through schools cannot thrive under this arrange—the musical life of the boy is of great and it is claiment that contact the school of the schoo and no amount of show work in the high school will counter-balance a lack of en-

ficulty, at times, in singing the rote songs It is unwise, however, to force any pet for the children. A clever teacher whom field of public school music, adopt standard as it may seem the music work in her methods, use proven materials and you class was quite strong. This teacher gave will be in a position to defend your course books to talented children in the class, of study. Many supervisors are con- and they took the books and learned the course of the various grades under their was dignified as the class choir and each supervision, sometimes successfully but pupil acted as a check on the other, and quite often such laboratory experimenta- in this way the song was sung correctly of school music and submitted reports care that they prepare any other, with the English, History and Physical assigned should be on the sais of one which have resulted in the adoption of Teachers' choruses may be organized and Education Departments. standard courses of study. Much still great co-operation and enthusiasm aroused remains to be done but the courses have in a social way which will react in the ocen accepted by the majority of wide-awake supervisors and great good has Music makes a direct appeal to the emotions, and so it must be presented in an emotional way and a direct appeal made to the finer sensibility of the pupils.

THE STANDARD course, adopted by voted to the study of music appreciation. It is high time that the great value of presenting listening lessons in the development of music understanding is appreciated. The modern supervisor cannot afford to neglect this means of presenting musical experience greater than the vocal ability of the teachers and children. Courses for school projects by selling tickets and extra-curricular basis. The glee club is have been prepared and standards grad-an audience is always assured when chil-one of the high school's greatest assets. ually approached and several good texts dren in good numbers are in the production, and pupils of high school age can prolessons in music appreciation in the unmusical community than elsewhere. A good preparation for the introduction of a course in music appreciation is easily established by the introduction of a music memory contest. The local phonograph memory contest: the first passage of the property of the prope

#### Violin and Plano Classes

THE SUPERVISOR should not over- vided to-day which is melahous in each look the possibility of presenting voice part and the parts can be taken general musical projects in which the directly with words. Unison, two part "hobby" of method on a community. Ac- I knew, had a good car and a great love whole school system can participate. This numbers, and three part numbers consistcept the findings of the leaders in the for music but she could not sing. Strange may mean the preparation of an operetta ing of suprano, contralto and baritone, or cantata. A music festival may be should be presented. Some work in music planned. Music week should not be over- appreciation should be outlined and prelooked. Special assembly programs should sented during a few minutes of each be provided and local or visiting artists choral period. Exercises for vocal flexstantly experimenting with the music new songs with help at home. This group invited to present programs. General pro- ibility, shading and tonal balance in chordgrams of music appreciation are being ing can be presented. Gr at interest is broadcast from radio stations, and advan- evinced in this type of worl but too much tage can be taken of this for the study of the valuable period should not be this gets nowhere and the supervisors go by this small group for the rest of the of general appreciation. Music clubs can devoted elsewhere. The Music Supervisor's Na- class. The teacher knew when the song be invited to present programs to the suffice. of general appreciation. Music clubs can devoted to it. A few monutes should elsewhere. Inc. Author. Supervisors via Constitutional Conference has met the needs of was sung correctly but she could not sing school and thus lectures, concerts and In handling large single d'oral groups, school music at large by organizing com- herself. Teachers should be encouraged recitals may be presented. Pageants and several teachers should be assigned to school makes the large two or gammang con-mittees which have studied many phases to prepare the music lessons with the same masques can be prepared in conjunction, proctor the group. The teacar's who are

#### Elementary Music Clubs

#### Junior and Senior High School

THE SUPERVISOR often oversees the teaching of music in the elementary grades and teaches in the junior and senior high schools. This practice obtains in fairly large communities and all grades of school but it can be made

AVE A PLAN" was the slogan of of music are not provided, then the regone of the world's greatest merular grade teachers must present the
results have been attained and much refult toward graduation on a laboratory
chart princes. Not only "have a music work. The modern elementary young talent discovered by this movement, basis, that is, one-half somester flour of
chart princes. Not only "have a music work. The modern elementary young talent discovered by this movement, basis, that is, one-half somester flour of
chart princes. Not only "have a music work."

#### Study Musical Taste

ficult part music. Much qusic is pro-

to each one hundred pupils and the duties of these teachers are to take attendance, to It is quite possible to organize elementary possible in the singing, and to give full school orchestras and glee clubs. In the co-operation to the director of the chorus larger communities an all-elementary or- at all times. A good accompanist is an chestra may be organized with individual absolute necessity. It is far better for orchestras in the various schools used to the teacher of music to play and direct furnish picked players. Every school from the piano when a capable accomshould have a glee club and it is not dif- panist is not available. The high school ficult to make a fair showing with a picked glee club may be provided by the organgroup of singers. The glee clubs can ization of a mixed vocal ensemble of stage operettas and concerts and the or- special chorus. Where this is impossible, chestras can help out. Funds can be raised the glee club should be organized on an duce anything from "Pina fore" to grand opera

#### The High School Orchestra

obtains in fairly large communities and most effective in the high school. The dealer will granty co-operate and surgest that the movement. A wholesame contact with visconia the movement. A wholesame contact with visconia the movement. A wholesame contact with visconia the movement of ment and it is obvious that special teachers importance and surprising results have been importance and surprising results have been must be provided in order to afford opportunity for a full program of music much cannot be said of the value of the school will counter-balance a lack of tem thusiasm and development in the grades.

Specialting in Music Teaching

GRAT CARE should be exercised in portunity is thus afforded to capable for one period weekly, and in addition, in addition, in such as the supervising the teaching of music in young professional teachers of the common of a special circle as period weekly. The special circle are special circle as the supervising the teaching of music in young professional teachers of the common of a special circle as period weekly, and in addition, in

(Continued on page 683)

# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

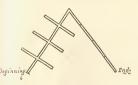
This denartment is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Music all of which properly belong to the Musical technical prob

#### Scales and Arpeggios

(1) I have two girl putils in the grade who are girl putils in the fore. What other has been considered as the forest that the state of the considered as the girl putil the grade and the girl putil the grade and the girl putil the

(1.) The minor scales should of course be taught, as well as the chromatic scale. After the plain scales and armagios have been presented, there are many ways in which these may be emphasized, such as practicing them in contrary motion, in canon form (one hand preceding the other), in varied rhythms, and so forth. The scales may also be given in thirds, sixths and tenths. For a appendium of such devices, I refer you to the book tering the Scales and Appeggios, by James Francis

an example of an interesting combination of parand contrary motions in scale practice, let the pupil with the hands together, separate the hands one and meet again, play up another octave in parallel u, and so on till she arrives at the top of the fourth when she should descend to the beginning without break. Here is a diagram of the entire performance:



ach section represents one octave. There are three seprations before the top of the scale is reached.

(2.) Spend a part of each lesson period in playing simple duets with your pupil, without stopping for minor mistakes. Also assign her a weekly stunt in reading hymns at sight.

#### Co-ordinating the Hands

I have a pupil, ten years of age, who knows the notes in treble and base elefs perfectly, can play with each hand spararely in correct tempo, but when putting the laust together is very slow in adjusting all the notes. I fear that it is a lack of coordination. How can I remedy the fault?

Evidently your pupil has learned to read horizontally, but not vertically. Accordingly, she should be given material in which the vertical reading predominates, and should carry out a scheme for mastering the notes upward, instead of across the page.

Have her study, therefore, something composed almost exclusively of chords—such as the Soldiers' March and Chorale from Schumann's Op. 68, or any simple hymnsetting-and let her practice each chord systematically by playing first the bass note, and then each note above it in succession, afterwards playing the whole chord to-



This process should be continued, with the preliminary notes quickened, until she can sound each chord immediately, without previous analysis.

The same principle may be then applied to all kinds of music, by studying each chord or interval from the lowest note up, until the right method of "vertical" reading has been established. High and Low Touch

Probably by high and low touches, you refer to those more commonly called hand and arm-weight touches, taught by most modern teachers. In the former, when a key is sounded the hand is thrown downward from the wrist, so that as the finger strikes the key the wrist tends to jump upwards. In the arm-weight touch, when the key is sounded, the weight of the arm is released, so

What are high and low touches? Who originated them? Do you teach them?

that the wrist falls. Of the two, the hand touch, which is the one most in use, is well adapted to brilliant, fluent, or staccato playing; while the arm-weight touch is used chiefly for clinging or sonorous effects. The efficiency of these two touches is illustrated in the following exercise, where the first of each pair of notes is played with the armweight touch (D=wrist down), and the second is played by the hand touch (U=wrist up):



This exercise may be practiced with the hands separately and then together, playing with the left hand two octaves below the notes as written.

As to the origin of these touches, it may be said that they have grown naturally, from the development of piano playing and from the teachings of clear headed and progressive instructors.

#### Indistinct Arpeggio

I have a pupil shout 23 years of age, who has nearly completed the third grade of Mathews Standard Grade Courte Ling Just as I tell her, but the season of the season of the season of the season of the season in possible for her to play argegies properly. Sen on the season of the se

If the pupil has played ragtime in the customary slapdash manner, no doubt it has brought on the careless habits. Such habits can, of course, be remedied only by a rigid diet of slow practice. Begin by having her practice broken chords in the octave compass, playing the notes very slowly, and with a distinct, even touch. Such figures as the following may be used:



In extending this compass, let her play the chord tones beat, then through two octaves, with two notes to a beat, subscribers to place their questions on a sheet sepsuccessively through one octave, giving one note to a three octaves with three notes to a beat, and finally four octaves with four notes to a beat.

This exercise may be applied to all keys and to dif-

to practice with the metronome, beginning at | =88, swered by personal letter from The Etude Eduand working up toward ] =144.



PROF. CLARENCE G. HAMILTON

#### Fingering of Scales and Arpegglos

I notice that several teachers of good standing in a neighboring city are teaching their poulls to make the several teachers of the several teachers are the several teachers and the several teachers are the several teachers are the several teachers and the several teachers are the several teache

The uniform fingering which you describe is advocated by some on the ground that it facilitates transposition from one key to another. As an exercise in the use of the fingers under all circumstances of position, too, it has its advantages, and may be employed, at least to a

But on the whole, such fingering is often so clumsy that, in my opinion, it is apt to impair clear and fluent execution. I believe, therefore, that it is dangerous to teach it, at least before the standard fingering has been well mastered. Certainly, such a forced system of fingering cannot well be applied to all kinds of passage work, especially in cases where the short fingers (the thumb and fifth finger) would come continually on the black keys, while the long ones would come on the white keys.

We may conclude that our forefathers were not altogether wrong in restricting the use of the thumb on the black keys. Do not be easily misled, and do not hesitate to continue the use of a standard fingering which has stood well the test of time.

#### Third Grade Materials

1. I have a punil in grade 3 who ly doing very late work. In addition to scale set when the control of the cont

Any course, however carefully prepared, must be adapted to the needs of the individual pupil. Also, it is better for both teacher and pupil to vary materials from time to time. So I think that you are quite wise to give

special work when it seems desirable. The studies that you mention are all good. I suggest, however, that you duly emphasize the element of interpretation, by the use of such studies as Bilbro's Short Melody Etudes (Grade 2), Burgmüller's Op. 100 (Grades 2-3), Heller's Op. 47 (Grades 3-4) and Op. 46 (Grades 4-5). Remember that musical expression is the real end of all your teaching, and that technic and everything else should be subordinate to it!

Thousands of pleased subscribers have used this very practical department, conducted by an authority of national reputation. We ask our arate from their regular correspondence and never to fail to add the full name and address. Quesferent chords and their positions. It is also desirable tions not suitable for this department will be ancational Service Department, when practicable.

Tue "Life of Fred rick Delius," by Philip Jeseltine, contains some delightfully naive auto his famous compose who, though born in England of German arents, and long resident in Florida as outh, now ranks as a FREDERICK DELIUS leading English musi-

"As a little boy," says Delius, "I used to take sudden violent dislikes to people, and developed a strange habit of going to visit quite unknown people to whom I had taken a fancy. One of my great likes was a sailor lad who sometimes came to Bradford. He belonged to a big merchant-vessel and I loved to hear him talk about his travels in strange lands and seas. His dewith envious sadness.

"I cannot remember the first time when by birth. I began to play the piano; it must have been very early in my life. I played by had been dazzled by the success of young ear, and I used to be brought down in a Mozart, and had vainly hoped that each ear, and I used to be brought to play for of his children would turn out an infant the company. My mother would say: 'Now prodigy. The glamour was all the greater mar in 1794, where the mother appeared in waiting for some time. make up something,' and then I improvised. When I was six or seven I began taking violin lessons from Mr. Bauerkeller, of the Hallé Orchestra, who came over from Manchester especially to teach me. Later on, I had another teacher, Mr. Haddock from Leeds. My first great musical experience was hearing the posthumous Valse of Chopin, which a friend of my father's played for me when I was ten years old. It made a most extraordinary impression upon me. Until then I had heard only Haydn, Mozart and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that hearing it twice I could play the whole piece through from memory.

Music is an art-not a science. Four hundred and twenty years ago a group of composers, who termed themselves the "Netherland School," failed in their endeavor to construct music in which the science of so-called part writing and the mathematical devices of canon and fugue itself. Plots became less mythological and were substituted for the art of stirring more human, the style less literary and promptu variations on the part of the

#### SHAKESPEARE'S TENOR

sic in the Plays and Early Operas, by Sir Frederick Bridge, long organist of Westminster Abbey. He gives us some interesting facts and introduces us to various personalities, among them a learned Doctor John Wilson, later professor of music at Oxford, but at one time identified with the "Jacke Wilson" who may have sung tenor for Shakespeare himself, and certainly the collector of many Shakespearean songs. Concerning him Sir Frederick

"I have stated that he lies in the Cloisters of Westminster Abbey, and in course of time the inscription on his gravestone became much worn by the feet of the many visitors to the Abbey. At the suggestion of a musical enthusiast the Dean and Chapter ordered the stone to be re-cut, and ter ordered the stone to be re-cut, and while the workman was carrying out his most spontaneously gifted with artistic suits them. The impressions that are while the workman was carrying out his most spontaneously gitted with attack, the gentleman who had got it done capabilities of any nation in Europe. In quickly produced do not always spring taking and explained what a distin- painting they occupy almost the whole near stood by and explained what a distin- painting they occupy almost the whole near stood by and explained what a distin- painting they occupy almost the whole near the stood of the present and present the present and present the present and present the present and present the "Shakespeare's Tenor, Professor of Music cially of the art produced in the times when the control of the Chapel Royal simple heatily of form and color was appliance, and is impelled to use all the most spendthinfit; while, as a man of fifty, he is and a great composer." The workman liss the main object of a raitists. In music, too, obvious information to obtain them, without described as indolent, heavy-featured, worm

# The Musical Scrap Book Anything and Everything, as Long as it is Instructive

and Interesting

Conducted by A. S. GARBETT

#### "YOU WILL NEI'ER BE A MUSICIAN"

"Most despicable among men is a titled adventurer," says Nathan Haskell Dole, speaking of the father of Carl Maria von Weber in his book of Famous Composers. Those who believe that difficulties during childhood will prevent a man of genius from making his way, may well study the parture on a fresh voyage always filled me early biography of the composer of Der Freischütz, though the child was a "baron"

now because his niece, Constance, had

married Mozart,' says Dole. suffering from a disease of the hip-hone which made him lame for life. He was unhappy mother died of consumption, as little result as the two previous ones, before he used his legs he was taught sister Adelheid." composer just as to sing and his hands were wonted to Weber began to compose very early, him on entering. the keys of the clavier. He showed no and his second published work, Sir Variaspecial bent for music, and his step- tions on an Original Theme, were lithobrother, who tried to teach him, is said to graphed and engraved by the composer.

come a musician.' "During his early

whatever you may

be, you will never be-

#### EARLY VENETIAN OPERA

before the century was out, Venice pos-sessed eleven theaters devoted to opera carried on in very conventional recitative, alone. This enterprise naturally brought with it a certain standardization in all the parts which make up an opera-in the scenery, in the orchestra, in the plots of the plays and in the style of the music more nonular

the chief Venetian opera composer, had and lasted in Italian opera right up to the the cine! Venetian opera composer, has considerable feeling for descriptive music end of the eighteenth century, was a great St. Patrick's Cathedral and not far from A CHARMING book is Shakespearean Mu- to accompany these scenes, but he also hindrance to the dramatic effect and in gave way to popular taste in introducing process of time degraded opera to the dwelling of Tom Moore, and the house congs. Monteverdi would give musical level of a concert."

"THE first commercial opera-house was unity to a long declamatory passage such as opened in 1637 in Venice," says R. A. Ariadne's lament, by the recurrence of Streatfeild in his book, The Opera. a short refrain. Cavalli makes more of 'Opera became so popular therein that, the 'refrain' and less of the declamation. with a number of little songs. Most of these songs consist of a pleasing little tune followed by a more emotional and less melodious section, after which the first tune is repeated, generally with imsinger. This da capo, which has a great "Cavalli, a pupil of Monteverdi, who was importance in the history of musical form,

#### TOO MUCH "VIVAP"

Sir Hubert Parry. In

omething interesting to



composers for sympathetic response," and

what it has done to handicap the Italians.

Too great a fondness they stopped half way, when the possibilifor applause is as bad ties of art were but half explored, and for nations as for in- left it to other nations to gather the fruit lividuals, according to of the tree which they had planted. "Numbers of causes combine to make his visits to Field, when in St. Petersburg. "The Evolution of the Art of Music" he has

prominent is curiously illustrated by the companied Clementi to his pianoforte warehistory of opera. The Italians are gen-house, where Field had to play for hours erally reputed to be, on the average, very to show off the pianos to purchasers. receptive and quickly excitable. The eager- have in my remembrance a vivid picture of ness of composers for sympathetic response the tall, pale youth who appeared to have is found in the same quarters as quick re- grown out of his clothes—a very English "The Italians appear to have been the ceptiveness of audiences to the music that guished man lay beneath the stone: of the greatest and most perfect any representation composed outlook taken not of that; Later he became easy-going, indifferent to "Shakespeare's Tenor, Professor of Music cially of the art produced in the times when he is passionately eager for sympathy and personal appearance and somewhat of a state of the composition of the compositio and a great composer." The workman listhe main object of artists. In music, too,
tened with interest, and then, pausing for they started every form of modern art,
a moment, exclaimed, 'Ah I wish I had Opera, oratorio, cantalas, symphony, or any
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THE ETUDE

"DO YOU SMOKE" In His later years, Robert Schumann

was curiously reserved, and Frederick Niccks relates some odd instances in his new book on Schumann, including this "Among the various new compositions brought to a first hearing in Paris was Schumann's overture to Manfred. The performance, however, gave rise to disagreements between the conductor and some of the players, among whom the Teutonic element was strongly represented The question was: What are the tempi intended by the composer? To settle the dehated points, Carl Witting, who was then preparing to go to Germany, was comhave flung down his missioned to visit Dusseldorf, and in the violin-bow in despair, name of the Société Sainte-Cécile to lay exclaiming, 'Carl, the matter before the composer. Here Witting arrived at Düsseldorf, called on Schumann, was received by him, and explained to him the object of his visit.

"When he had ended, and was looking years he had no forward to an answer that would set all cettled home. His doubt at rest, Schumann, who was smok father was traveling ing a cigar, said; 'Do you smoke?' 'Yes, about as director of was Herr Witting's reply. But the coma dramatic troupe poser had already become, or rather, had composed chiefly of again become-oblivious to his visitor for his own family, he neither offered him a gar nor gave They were in Wei- him an answer to his que tions. After the theater, under Goethe's direction, as made another attempt to get the desired Constance in Mozart's Die Entführung aus information, but with exactly the same "The poor little baron was a feeble child, dem Scrail (Elopement from the Harem). result—the words 'Do you smoke?' fol-"When he was twelve, his gentle, lowed by silence. A third attempt elicited not able to walk at all until he was four; and he was left to the care of his father's and Herr Witting took his leave of the composer just as wise as when he greeted

> "How strange is life like the folktunes of which one knows not whether they are conceived in major or minor. -GRIEG

> > JOHN FIELD-OF TILL NOC-TURNES



AS EVEL LODY KNOWS. Chopin well his idea of from John Field (1728-What minuter of man was this wited origin

Dublin,

organics:

The Pignoturte, "a dark the dwelling of Tom Moore, and the house years before. Field's father was a violinist

After his initial training he went to St Petersburg as an assistant to Clementi. "His first three years in St. Petersburg says Westerby, "where he arrived in 1804,

at a Dublin theatre, his grandfather an

"'Often in the evenings,' he says, 'I achis soul-stirring playing began, everything

a moment, exclaimed, Ah! I wish I had Opera, oratorus, cantatas, sympostry, urgan whose same composers resort to the most temperate habits. He was reputed to be know'd that when we took that there drains music, volin music, all sprang into life tun-direct means to extend the most composable to the most temperate habits. He was reputed to be know'd that when we took that there drains music, volin music, volin music, and grow the most temperate habits. He was reputed to be know'd that when we took that there drains music volin music, which is the most temperate habits. He was reputed to be know'd that when we took that there drains music volin music, which is the most temperate habits. He was reputed to be know'd that when we took that there drains music volin music, which is the most temperate habits. He was reputed to be a commonplace of extending the most temperate habits. music, violin music, all sprang and the defendance of everyday observation." in mamor, but uneducated. \* \* \* in mamor, but uneducated. \* \* \*

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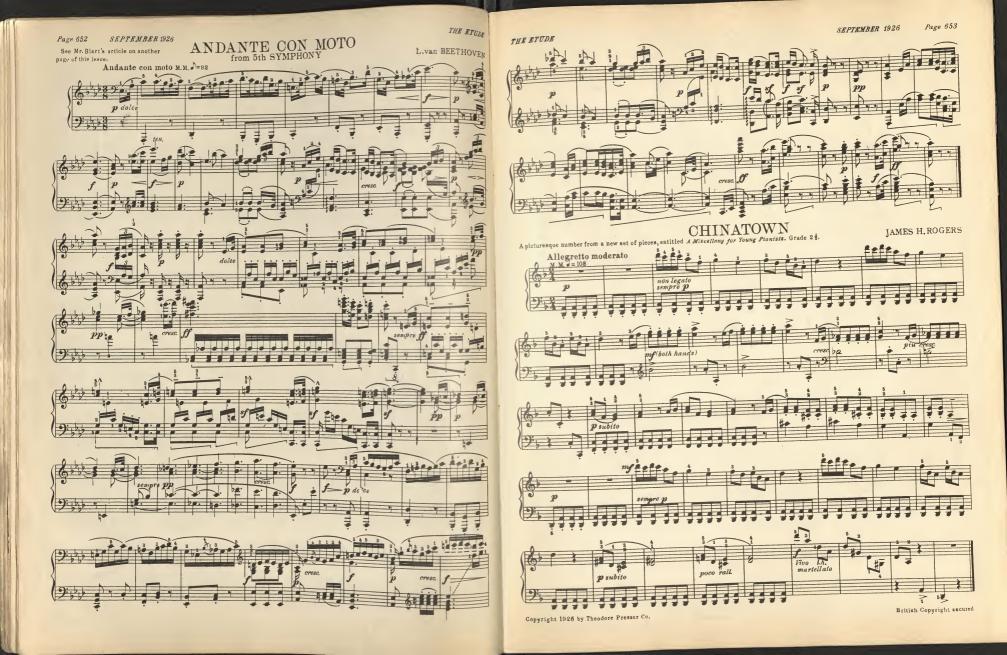


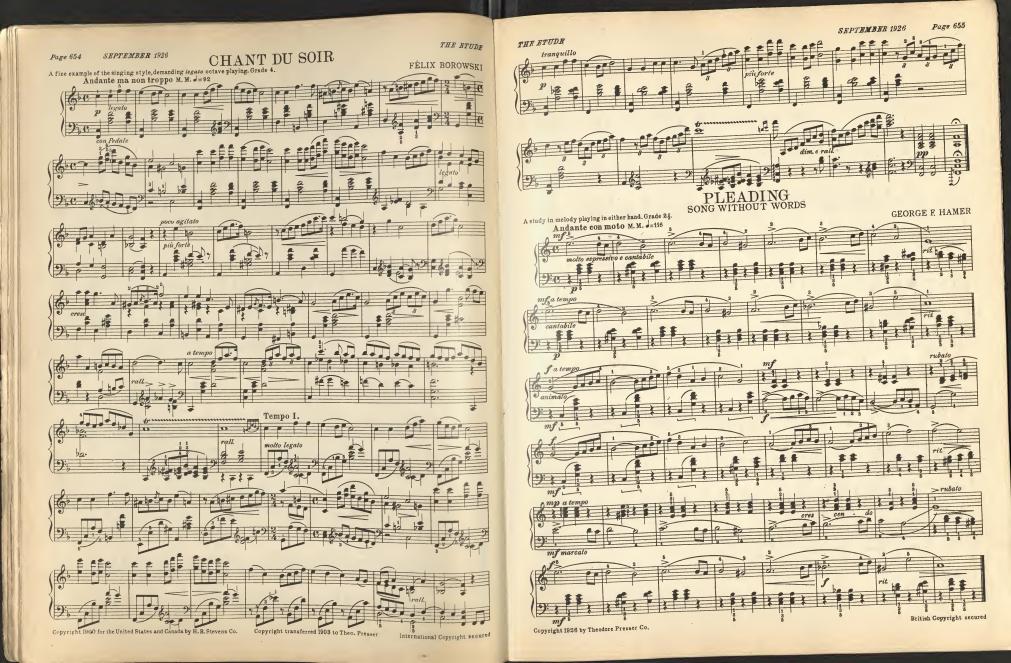




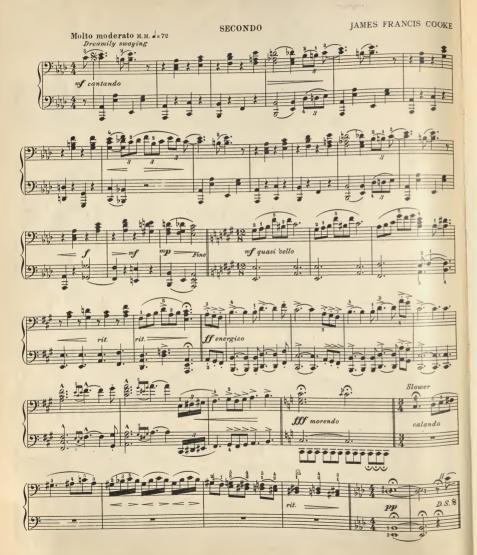


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# SEA GARDENS



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# SEA GARDENS

This most successful number has been arranged for four hands in response to numerous requests.

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THE ETUDE

"Oh ye! who have your eyeballs vexed and tired: Feast them on the wideness of the sea.

Feast them on the wideness of the sea.
Oh yel whose ears are dinned with uproar rude,
Or fed too much with cloying melody:
Sit ye near some old cavern's mouth and brood
Until ye start as if the sea nymphs quired."

John Keats JAMES FRANCIS COOKE Molto moderato M.M. -72 PRIMO Dreamily swaying dramatico British Copyright secured





# TURKEY IN THE STRAW

AMERICAN DANCE TUNE

Edited by Robert Braine

The "Turkey in the Straw" is America's most popular dance tune. If we are not careful it will become our national air. It has increased in popularity enormously on account of the wave of interest in the country fiddler and his favorite tunes, which has swept over the United States in the past year.

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Some of our country fiddlers bow the syncopated measures as follows:

but this latter bowing is not so forceful as the one indicated.
The first note of each measure throughout comes with a down bow, as marked, and the player must be careful to give this note a vigorous accent, if he would bring out the true "country fiddler" swing to this sprightly composition. The fourth finger must be used where marked, and the slures where indicated, as this makes for a smooth and rapid execution, which is necessary. The tempo is very fast.



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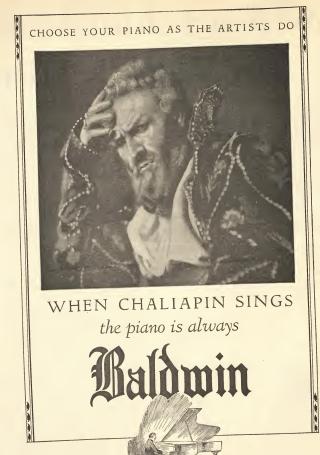
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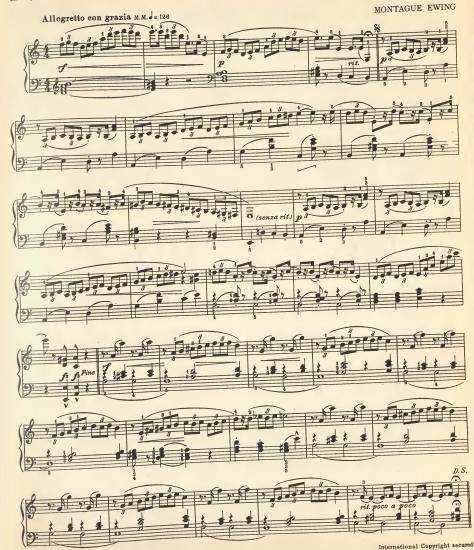
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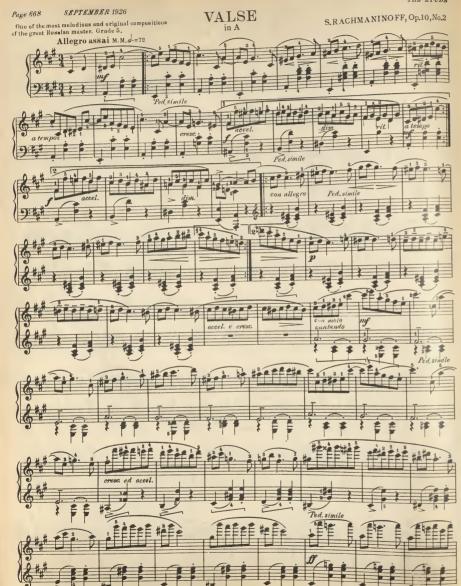
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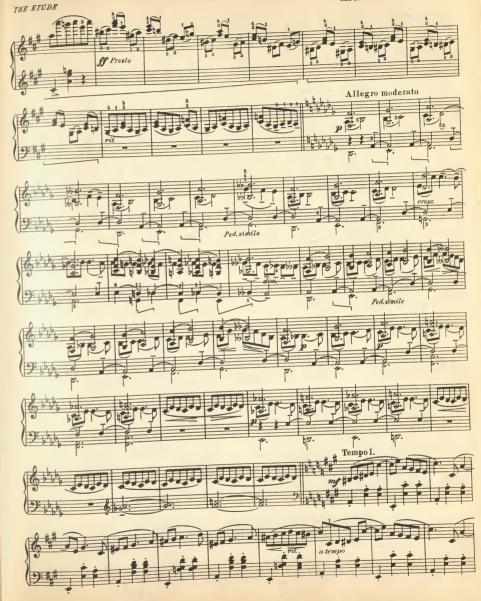
A study in swift and light finger action and in pungency of rhythm. Grade 3.

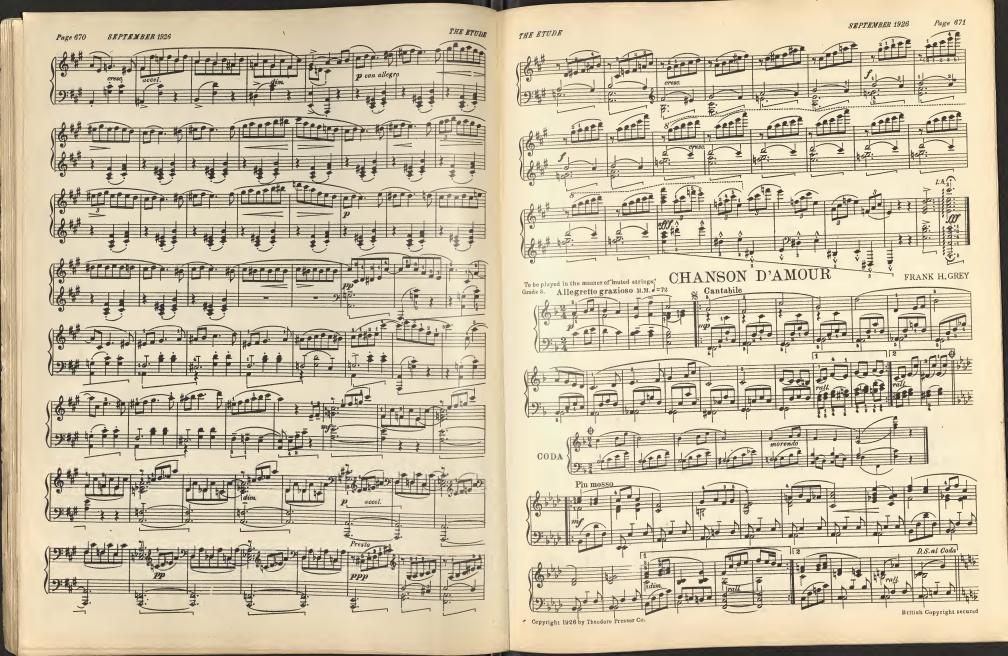
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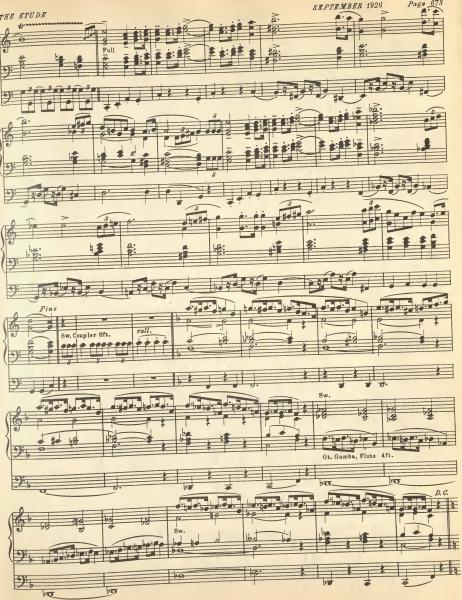
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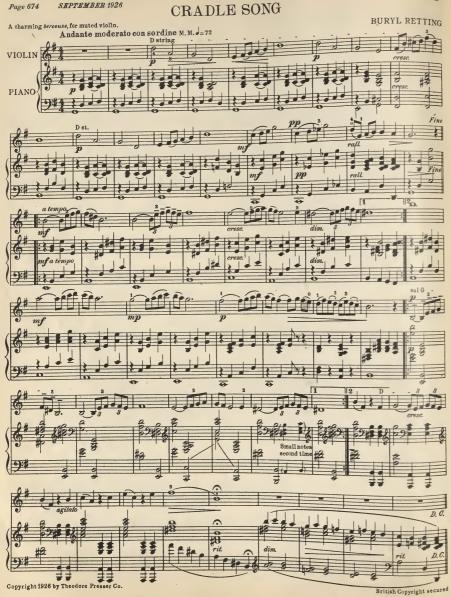


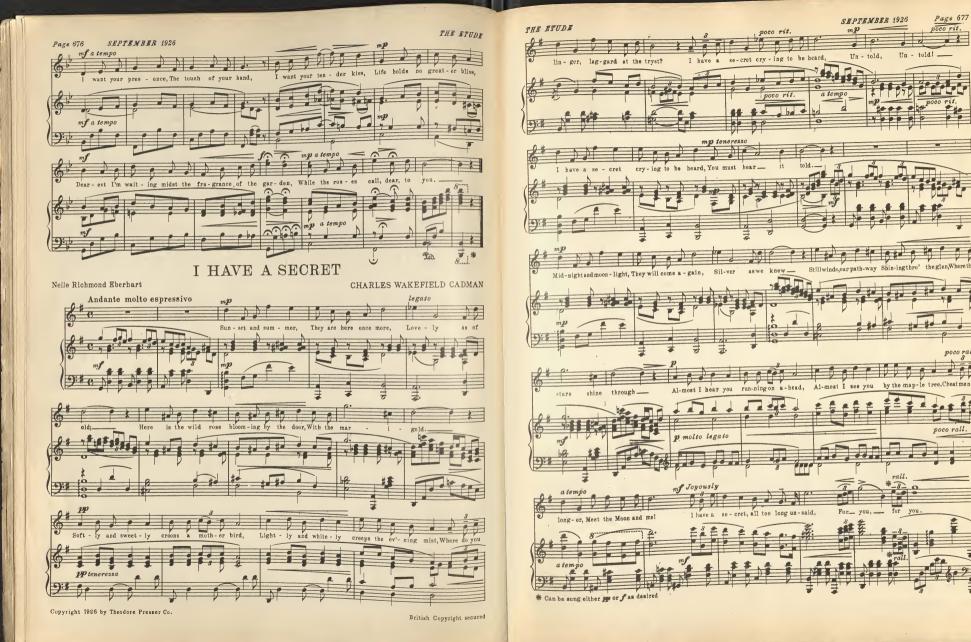


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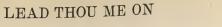
ROSES ARE CALLING THE ETUDE GORDON BALCH NEVIN Wm. B. Shadwell Moderato 1. When in the gar-den twi-light gath-2. Love, get with in the moon-lit garlone I ros - es sweet bear you from Lone - ly a - mong -Gent - ly, the ros slum - ber through the wait and dream they for your love's de - light; love for - ev - er true; Ros - es Still they Ere Bring - ing love's mes - sage so ten-der and true; \_\_\_\_ call-ing, are call-ing to dim. e rit. - den, dear, call - ing for you to hear, Tell - ing that I am wait - ing in the moon - light, Long-ing for you;

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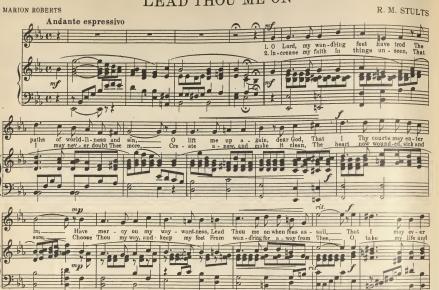




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R. M. STULTS









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#### THE ETUDE Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Butterfly Dance, by Frederick A. Williams.

The composition comes arranged for solo, for organ, for orchestra, for hands and for two-part chorus.

liams.

From the days of Griez, and even before, the botterfy bas been a popular insec\_minon, comports to the control of the control of the control of the control of the days of the days of the days of the days of the control of th

Andante con moto (5th Symphony), by L. van Beethoven.

The tempo of this famous movement must be strictly observed. Taking it too slow or too fast is singularly destructive to its placid lovelines. And incorrect phrasing would be an absolute abornination. Regard all markings, and take particular pains to make staccato all notes so designated.

ter the episode in C major, a modulation is to A flat is effected. This modulation is left-fully bountful. On the reader will fall effect analysis of this movement in Mr. Blards

Chinatown, by James H. Rogers.

Mr. Rogers, the re-nowned Cleveland com-poser and teacher, seems equally "at home" in whatever type of compo-sition he attempts. His organ writings are mark-ed by a dignity and vir-ed by a dignity and vir-

Chant du Soir, by Felix Borowski.

well in order to devote himself to private in and composition. In addition, the second of the composition is addition for the second of the composition of the compos

redict, endear itself to thousands and industrial pianists for many years to come.

A formal analysis of this plece is as follows: Section A (A-flat Major).
Bridge section (A Major).
Section B (F-sharp Minor, molto dramatico).
Section B (F-sharp Minor, molto dramatico).
Section B (A-flat Major).
Section A (A-flat Major).

Pleading, by George F. Hamer.

An expressive, plaintive theme, well rounded. For the middle section, Mr. Hamer chose the relative minor. As you all know, every for cursely the most constant of the section of the major, and whose "do" is three notes lower than the "do" of the major. Or, if you will, the sixth tone of the major.

Marine Corps Reserves, by Adam Geibel.

Dr. Geibel has here a spirited march, with well-contrasted themes, and a real hand atmosphere.

Goldenrod, by A. Louis Scarmolin.

"Diminished Sevenths," so characteristic thoven's style, exist aplenty in this short the fine dignified height of this striking plant. Goldenood calls for strong accommand, and

Turkey in the Straw (Violin).

Everyone knows and has whistled this tune, and some have even heen fortunate enough to hear Melly Dunham or other virtuoso perform it. Turkey is the Strong must be played wiver, and with strong and sure attack.

Silver Dreams, by Montague Ewing. A.very original composition. Watch out—or a heavy touch will swiftly hear these dreams back to earth!

Valse in A, by Sergei Rachmaninoff.

JAMES I Rocass

The structure of the str

always effective.

This is a boling agreeded number, eags technically him not easy of interpretation. Keep the relationship of the property of

This composition, originally written as a sjam of the composition, originally written as a sjam of the configuration of the configurati

Roses are Calling, by Gordon Balch Nevin.

Section I (Charpy Miner, wolfs dramatics). Section II (Charpy Miner, wolfs dramatics). Inscribing (employing his shade fone scale). He was the section of the compound of the scale of the charpy with the scale of the charpy with the scale of the scale o

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#### WHEN ABOUT TO study an operto do is to read the libretto care fully, not only to become acquainted with the plot and general movement of the play, but also with the dramatic situations and the types of character represented by the various personalities. In doing this, if gifted with imagination you will instinctively be dramatizing it mentally, will be picturing the carriage and general bearing of the principal characters: in other words, you will be acting the play sub-

Now it will be time to give attention particularly to the characteristics of the person to be represented, to picture to yourself how you would feel and act it placed in similar circumstances, and then, how you would have felt had your nature, surroundings and lot in life been the same. You must endeavor to get under his or her skin, so to sneak

Up to this point the aim has been to grasp and impress on yourself the dramatic situations and all that they entail. But now the time has come to tackle the musical score. If enough of a musician to play over your part on the piano until play over your part on the piano until A LL ARTISTS have at some time in you are familiar with it, it is just so much A the course of their studies realized in your favor; but if not, get your accom- that when a vocal phrase failed to satisfy panist to play it over and over again while them, on repeating it again and again it you follow with your eyes the vocal part, grew worse instead of better, and that but do not attempt to sing it however soon they had lost all idea of how they strongly tempted to do so! You have now originally wanted it to sound. The explapossessed yourself mentally of both the nation of this is that the faulty sounds dramatic values and their musical settings, kept impressing themselves on the suband the time has now come to study your consciousness which, acting on the vocal part in a different way. From now for- processes, gave them back the fruits of ward concentrate on the musical medium the bad impression received. through which you are to interpret the feelings and emotions of your assumed sing your songs or recitatives before havcharacter, the declamatory values, the ing determined how they should soundmodulations of tone, the delicate nuances what effect you intend to produce-is the

#### Picturing Ideals

F YOU HAVE the gift of musical interpretation and a right conception of all the infinite shades of color that rightly belong to the human voice, all of this will come intuitively-you will not have to think it out deliberately! You will simply picture your ideal conception of your part according to your highest musical and dramatic possibilities. You have been, in common parlance, making up your mind just how you want to hear yourself sing your part; and this making up your mind is actually the whole crux of the thing if you will only believe it! It is the one compelling force which dominates the whole action of your vocal processes: it is the one thing which enables you to achieve your ideal expression in utter unconsciousness of the ways and means by which it is accomplished.

You can experience an ecstatic exaltation in mentally hearing yourself sing, which is unequaled in any other way. In this ecstasy you may indulge yourself to the full! Imagine yourself singing your part with all your heart and soul-with all that is in you of vital energy, till the whole of your being responds to the joy of it; but resist the temptation of actually

You may be wondering why I am so insistent on your work being purely mental; therefore, without entering into the psychological processes which lie back of it all, here are some of the obvious reasons for the advice given: If when under-taking the study of a new rôle, you obey the natural impulse to sing at it at once after a fashion-as the majority of young students are apt to do-you will hear it done with all the imperfections of tone and expression incidental to a tentative effort, which must necessarily be faulty because you have as yet formed no idea as to how it should sound, Consequently, immature and faulty singing is the first impression you receive-an impression

# The Singer's Etude

Edited for September By CLARA KATHLEEN ROGERS Formerly Widely Known on the Operatic Stage as Clara Doria

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

#### How to Study an Operatic Role

Singing Steadily

IN OUR COMPANY there were two

prime donne and two tenors, each pair

which interferes fatally with any ideal conception you might otherwise form. Our first fresh conception of a musical composition is always the best, because it having their separate repertoire! As it independent of our medium-because it happened that the second company did not is unhampered by the flesh and reigns su- draw, it fell to my lot to be called on to preme in our consciousness.

#### The Unsatisfying Phrase

I hope it has been made clear that to that will render eloquent your expression. worst thing that can be done; that you must first form an ideal of the effect you would produce untainted by physical inadequency; otherwise your best conception will become blurred and you may lose

confidence in it altogether! To put it in another way, any unsatisfactory tones, uttered in your struggle to master unfamiliar musical phrases, will be subconsciously received and registered in all their imperfection, and those imperfect tones will be duly reproduced by subconscious control of the mechanical

In corroboration of the soundness, as a the acclamations and praise showered on nature. In corrosoration of the sometimes, as a the accumulations and phase amortical working principle, of the above directions, me at the end of the performance were I will tell you something of my own as nothing compared to the elation of experience as an opera singer, as there is nothing so convincing as a proof obtained.

The strength of the lead of the strength of the strengt nothing so convincing as a proof obtained as I had ideally conceived it! by a personal experiment which has been successful. In the early days of my operatic career I had, for the purpose of enlarging my repertoire, accepted an engagement in a small town of about thirty the bulk of the work rested on my shoulthousand inhabitants in Southern Italy, ders, had I not discovered so effectual a where the only place of entertainment was, way of sparing my voice and keeping it the opera house, and where each week a fresh, besides avoiding the still greater change of opera was required by an ex- danger of losing my first fresh conception ceedingly exacting public who had no lof the effect I meant to produce through other resources for their diversion.

The lure of the Operatic Stage has been, from time immemorial, a fascinating "Friar's Lantern" to the aspiring singer. One who has followed successfully this fugitive light here comes before the curtain and, in an interesting "Epilogue," chats with her listeners of the Pictured Ideals, the Obstinate Phrase, the Inevitable Repertoire, which must be made reality, and with these turns a sheaf of sidelights on the preparation for that magic world behind the footlights.

blundering efforts until my original ideal was blurred if not altogether effaced!

After all that has been said on this subject, although it may seem to be super fluous, I think you should be warned that the method of studying an operatic role above indicated will not prove infallible unless, by previous training, you have ren dered your vocal organs capable of responding to whatever demands may be made on them in dramatic singing. This, of course, involves the daily intelligent practice of vocal exercises which rende and maintain in a pliable condition all the parts that are brought into play in singing in other words, you first must have mas tered the technic of vocalization, which is not a silent process, but in which every tone must be heard and critically passed on until it satisfies you.

#### To Master Technic

THE MOST EFFECTIVE way to master the technic of singing is to sing nearly every night instead of the four practice separately all the different procperformances originally expected of me. esses involved. First of all, confine your-This was too hard work for so young an self to vocalizing and go no further until 'artist (I was not yet twenty years of age you have satisfied yourself that you can at the time!) including, as it did, the sing every vowel on every tone of the scale studying and rehearsing a new opera each within your compass with perfect freeweek. The consequence was that after a dom and at the same time preserve the uncouple of months of this severe régime I altered sound of every vowe had to stop singing for a whole week as ing in mind that although the vowel shapan attack of laryngitis made it impossible ings in the throat vary in order to adapt for me to utter a sound. Meanwhile, themselves to the different pitches of tone there was a new opera to be memorized; their sounds must always remain unal-(It was, I remember, Crispino e la tered

Comare), and, as singing was an utter im- It is necessary to emphasize this because possibility, I was forced into familiarizing it is so common a fault to luggle with the self with it mentally. I imagined my- legitimate sounds of vowels under the fake self-singing it, score in hand, until I could impression that it is difficult to produce do it entirely by memory. As I was good tone on certain ones noh as short a warned that I must give my vocal cords (as in and), e (as in end), long e (as in a complete rest, not even permitting my- me). That, however, is a great mistake; self to speak but in a whisper, I refrained for equally good tone can be produced on from any attempt to sing audibly, even every vowel, provided you know how to go when after five or six days I began to about it! Your teacher, if he has a proper feel that my voice had come back. Thus understanding of vowel formation in the it happened that I had never heard the throat (not in the mouth) should tell you sound of my voice in that part until the that every vowel adapts itself beautifully to dress rehearsal, I only knew how I wanted the pitch of tone on which it is sung. You it to sound. But when I started to let my have only to think each youl into each voice out in the first number, I was tone before giving voice to simply amazed at the ease and security of vocalizing the scale shoul with which I sang, and this same security up daily until the automatic prevailed throughout the opera. Never each vowel to each pitch of to becomes a before had I felt satisfied that I was giv- matter of course; until, from constant ing all that I had it in me to express! All practice, it becomes instinctive or second

attention to the distinct articulation of all the different consonants. That in-It was this experience which started in me the habit of silent study. I never could volves acquainting yourself with the exact points of contact between the lips, teeth, tongue, hard and soft palate demanded by the different consonants, and also a knowledge of the different classes of consonants, as each class calls for special treatment. As soon as you have acquainted yourself with the nature and treatment of these, it is for you to render hearing myself struggle with tentative and very nimble, through daily exercise, all the parts involved in articulating, so that these inevitable interruptions to the vocal tones may be as brief as possible. In this way you will have accomplished a great feat in the art of singing and declamation, namely, the ability to sing words as distinctly as though they were independent of voiced sound, while the oice sounds as free and clear as though unhampered by words

Think what a splendid spontaneity of utterance is thus achieved; think how instantaneously the pictured emotion or state of mind thus finds expression in dramatic singing!

In the limited space allotted to this article, of course it is impossible to do more than indicate the general course of study to be pursued in acquiring a technic which is, in reality, nothing more nor less than a perfect instrumentality

#### The True Function of the Ear

to the training of the ear, and properly so, impression stimulates the brain to conceive the singer should understand why. It is and the will to produce sound. If the natural to argue that the car is not part of the vocal organ, nor of the brain which conceives sound; therefore, some explanation of the relation of the ear to the brain in singing should be given.

THE ETUDE

sound; it takes note of and analyzes the certain. You can only conceive tone as various qualities of sound. It receives well as you are able to perceive it. from it a pleasing or an unpleasant impression; but it is not the ear that conceives relied on as the first cause of sound, because sound, although it does dominate its con- without the functioning of the ear there ception. What the ear does is to com- would be no stimulus to produce it. The municate to the brain, through the auditory living proof of this is the deaf mute.

As so much importance is attached nerve, the impression received; and that impression produced is beautiful, the tone conception and production will also be beautiful; if it is either disagreeable or indefinite, the tone conceived and produced. The ear is the receiver and the arbiter of will also be either disagreeable or un-

The ear, therefore, is the sense to be

#### Sensations Are Effects, Not Causes

ALL PHYSICAL sensations which accom- resonance, though the effect of the pany singing are of some value as associated one is quite different from the other. with certain pitches and qualities of tone; Nasal sound is caused by raising the but beware of regarding these sensations as tongue at the back and lowering the the cause of the tones you hear; because soft palate so that the two parts come they are merely the automatic response to into contact. Nasal resonance, on the conthe various vocal tones and not intended trary, is obtained by keeping the entire to be under your control. In seeking to re- pharyngeal passage open and free from produce the sensations you would be inter- any obstructing movement of the tongue. fering with the natural processes acting in because the upper or naso pharynx, which your favor. Direct your thoughts simply is above and behind the soft palate, is the to the tone itself; in so doing you will passage to the most effective chambers of be on sure ground.

so the ear will also become analytical, and by voicing (ng) as in sing. Note the you will not have to depend on your pinched and disagreeable sound which reteacher's perceptions. Until you yourself sults. know the difference between the true tone 

If Americans, in their student days, had and the spurious sound which the indis- their attention called to this distinction, criminating ear accepts, your practice at that frequent and much deplored "Amerihome can avail you but little.

Nasal sound is often confused with nasal inated.

resonance. You can easily observe in a Cultivate the "listening car". In doing mirror the physical action of nasal sound

can twang" in speaking would be elim-

#### Dangerous Advice

MUCH dangerous advice has been given be absurd to assume that we all must to students by certain gifted singers who have achieved celebrity. In describing set of features? In point of fact, no two their own sensations they have failed to people's throats are alike! Have we not consider that they are not describing the sensations that either could or should be young singers in what good tone consists; fel by others who are formed in a difas it is with our faces-eyes, nose and to find out for themselves what their own mouth occupy approximately the same sensations are when they feel satisfied with positions, yet how differently related they the sound of their voices, rather than to are to each other! How different in form, seek after the sensations of some other texture and in sensitiveness! Would it not singer?

in letting them hear it and in leaving them

#### The Value of a Sense of Beauty

A sense of heauty back of volition is the The pliability of the parts, which must only real source of voice that is beautiful. yield their co-ordinated response to the will If the singer is without either an inherent of the singer, is obtained by the steady or a cultivated sense of beauty all the and intelligent practice of technical exer-

speech organs which have been, once for quality of sound throughout, that is beam all, rendered pliable by practice, the singer's or speaker's conception of sound is nism, that is, a mechanism which is the entirely responsible for the quality of his automatic response to the singer's sense

methods in the world, employed by teach- cises familiar to every teacher and singer. But the practicing of such exercises, di-Given normally constructed vocal and vorced from an unfailing demand for a

#### Some "Messiah" Statistics

THE "MESSIAH" had its first perform- work in 1771, when it was performed in ance in Dublin, Ireland, in 1742, at which Philadelphia as an a capella composition. time Handel visited Ireland at the invita-tion of the Lord Lieutenaut, bringing with him a new composition which proved to the control of the Lord Lieutenaut, and the provider of the control of the better of the control of the con be the oratorio which mow has become Society gave it for the first time in New Synonymous, musically speaking, with the York on Christmas night, 1874, in the old Christmas season. America first heard the Steinway Hall.



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#### Department of Public School Music

(Continued from bage 648)

such as the bass-viol, melophone or some paring for a course in elementary teacher needed instrument such as viola or one training,

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by the teacher who handles this work sign of weakness. adequately. The over-burdened music teacher cannot hope to assemble an orchestra of symphony proportions but he should select the good players available and keep the number down to a suitable balance of instrumental parts. Have an The orchestra is considered as an extracurricular activity but it should be carried as an instrumental ensemble, meeting four periods a week for credit on a laboratory

#### High Music Appreciation

AFTER considering the vocal and in-strumental music in the high school, the next course in importance is the course devoted to the development of an appreciation of music. Four periods weekly on a full credit basis should be devoted to this great subject. The course will have to be well organized and suitable texts and equipment provided such as reproducing machines, rolls and records. Several splendid texts are available and the material has been standardized with suitigs listed for use in presenting the lessons. What we need to-day is a rebirth in the art of listening and understanding of the deep, true beauty of good whole trend of the ethical music and artistic life of a school can be ordered by the proper presentation of the material listed for use in the courses in music ap-

An example of the effect of great music can be seen in the high schools which have sacrificed in many ways to buy pipeorgans. Consider an assembly of all ot the pupils, listening intently to the magnificent tones of a fine organ played by a capable performer. The majesty and dignity of the beautiful music will create an atmosphere which will spiritualize the life of the school and change it in a life of the student body will be incalculable. The course in music appreciation must not only develop a deep love for

#### Theory Courses

are the courses in theory and har- Germany. mony, Many high schools present ele "The symphony was enthusiastically mentary theory work in conjunction with praised. At the rehearsal, the youth of chorus classes. While this is helpful in eighteen, all rembling for the success of a general way, yet it is not wise to force the year-old child of his brain, listened to every high school pupil to take theory a conversation regarding it between Berwerk high school pupil to take theory a conversation regarding it between Berwerk light school pupil to take theory a conversation regarding it between Berwerk light school pupil to take theory a conversation regarding it between Berwerk light school pupil to take theory a conversation regarding it between Berwerk light school pupil to take theory as conversation regarding it between Berwerk light school pupil to take theory as the school pupil to take the school pupil to work. It is better to establish an elective lioz and Gounod, who were already intercourse in theory and practice and to give ested in him, but were unaware that he reading and ear training. Scale and sought to improve by the discussion of the interval building, key relationships and new symphony, was actually its comthe ground work for the study of har- poser."

be assigned to a first violin desk who can- mony should be provided. This course be assigned in some other instruments, should be given to all of the students pre-

THE PROPER development of a good RECENTLY suitable texts for the presentation of harmony have been orchestra and band is a big enough prepared and the high school teacher need project to require the entire time of the not fear to present a course in harmony music teacher. When we consider the to high school students. A good text is number of different instruments involved essential and the time has passed when the in the instrumentation of the average or- boast of the school music teacher that "we chestra or band, we can readily under- have our own course, we do not use any stand why little else can be accomplished text" is not accepted but is considered a

#### Applied Music Study

PROVISION should be made for granting credit for instrumental study taken with private teachers. Credit for this applied music study should be considered orchestra by all means, but stick to the on the basis of one thirty-minute music principle of quality rather than quantity. lesson taken weekly with five hours of practice for two or more semester hours of credit or one thirty-minute lesson with ten hours of practice for four or five semester hours of credit. Forms must be prepared and supplied to cover all of the reports necessary, and provision should be made for individual examinations.

I have outlined a comprehensive program for most of the music activities which the modern supervisor should consider. All of these activities can be adequately cared for if the supervisor will work out a plan and take advantage of the many standard courses and texts which

#### Saint-Saëns' Anonymous Symphony

By S. A. Walsall

IT IS hard nowadays to realize the prejudice against young composers which existed in France in the fifties of the last century, and was probably heightened in the case of Camille Saint-Saëns by virtue of his Jewish blood. In the life of Saint-Saens, by Watson Lyle, we discover that he was obliged to resort to deceptive methods to get his first symphony played. We learn of the composer's start in life as follows: "In December, 1852, Saint-Saëns was appointed to his first profession... post. This engagement, as organist in the Church of St. Méry, he held for

"The following year his symphony in strange mysterious way into a temple of E flat, not published until 1855, was pro-chical training and the reaction on the duced by the Société de Saint Cécile, anonymously, under Seghers. Prejudices against the performance of works by unknown composers (as if everybody has not good music, but must also furnish a been at one time 'unknown') was even foundation for an understanding of the greater then than now, and Seghers knew fundamental principles of music as an very well that if the symphony was put before the committee as signed by his young friend it would be contemptuously tossed aside. He therefore said that it THE NEXT in order of importance had been sent to him anonymously from

opportunity to the pupils who are parwas the author of the work they had just licularly interested in elementary theory heard. They freely discussed the good work siehe author of the work in the composition and work sight reading and ear training. A and bad points of the composition and text should be supplied on terminology were naturally greatly astonished when and notation, and material provided for they learned, after the public performance, intensive work in the practice of sight that the young man, whose ideas they had

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"The Flude" takes pleasure in announcing a new column in which pithy paragraphs will appear periodically from the pen of Mrs. Ross, who has had wide experience in this field Address all inquiries to Educational Service Department (attention of partment), "The Etude Music Magazine," 1712-1714 Chestnut Street, Phila

Write questions on a separate piece of paper bearing the above address and give your oton name and address in full. Answers will be published under only the initials of the inquirer.

Make all questions brief. Na mostions except those of general interest to the greater body of "Etude" readers will be answered in this department.

Erupe family of interested parents. In teacher who spends the time and money this cosy corner, all by ourselves, I shall for the necessary preparation. hope that we may work out to a satisfactory conclusion the points that perplex you in your children's musical progress, ing things in life-music and children.

a trained teacher I feel that I can be of energy to the musical advancement of our some help to the musically untrained children-and I might add, in the main, parents of the multitude of children en- an army as yet unappreciated, and shame-

homes THE ETUDE is a regular visitor. that is what it should be from its earliest music. They must be made to understand

#### Untrained Parents, Victims

cept with blind faith the instruction in home it is but natural to conclude that music that their children receive. As in you are interested in music, or that it any other specialized subject, unless they is there upon the recommendation of the have had some training themselves they of those who teach their children. In all have selected a wise and intelligent teachcommon subjects the parent is protected er, and that your problems are going to by adequate school laws, and the children are reasonably safe. In music and pictorial art, however, they have no legal safeguards; and when the time comes to select an instructor the parents must depend upon the popularity of the teacher, the advice of friends, perhaps no better qualified than they to judge, or the enthusiasm of their childrens' playmates for or to be desired.

prepared, then the excess would need not up a very complicated matter that we to be deplored; but so long as we have no have looked at too long from one angle. legal standardization for music teaching. Let me again assure you of my inmoney to be made thereby is going to family of Erroe parents—the fathers, as keep the profession overcrowded to the well as the mothers.

GREETINGS and good wishes to THE detriment both of the art and of the

#### Music Advances

But happily, music in America nas and further, that we may become real made tremendous strides within the past friends through our mutual interest in few years; the general public is fast betwo of the most delightful and fascinat- coming musically educated; and we have a noble army of experienced teachers Because I have been both a mother and devoting their best efforts and unlimited gaged in the study of music, in whose fully underpaid. We must educate the parents to a realization of the necessity I say the study of music advisedly; for of scientific pedagogy in the study of Unfortunately, too often the its fundamental economic value. We are merely "taking music les- must hammer continuously upon the fact that the beginning lessons are the most important, and that the best teacher obtainable is the one to have at that stage.

Because THE ETUDE comes into your then, we can safely assume that you be only those of keeping the children interested in the subject of directing the practice habits, that the best results may be obtained from the time put into it or perhaps, the clearing up of some points relating to methods or materials.

#### Let Us Help

But, whatever they may be, I hope you some particularly favored teacher; and will bring them to this department that none of these sources is absolutely reliable we may work them out, not only for yourself, but also for the benefit of other Since most parents believe their children parents similarly perplexed. After all, have musical talent, which in the majority most of the problems pertaining to any of cases is likely to be true, there is a subject in life are common to every one greater amount of time and money spent of us and need only thought, and perin the pursuit of music than in any other haps some specialized training, for a ready solution. Indeed, just getting the view-If these teachers were always carefully point of somebody else will often clear

and no laws protecting the public therein, terest and cooperation, and welcome you the popularity of the subject and the easy into what I hope may become a happy



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HE DIFFICULTY of finding someone to blow when there is no mechanical blower, the distance of the church from one's home where there is one, the expense in both cases and the fact, in some instances, of a church being open for private prayer all day, these and other factors dangerously reduce the amount of practice which an organist can get on his own instrument. Faced with a Bach fugue, a Rheinberger sonata, or a Widor symphony, to be mastered, perhaps, at short notice, the case at times seems desperate.

Moreover the difficulty is often a deter rent to pupils. To so balance oneself on the stool that one can play high notes on the uppermost of three or four manuals with both hands, while playing low notes on the pedals with both feet, and at the same time to feel no misgivings about the rest of one's anatomy in relation to the show; bench-this at first seems impossible with practice, let alone without it! Add the Ex.1 manipulation of stacks of stops at each side of the manuals, thumb-pistons between Manual I them, and two or three sets of composition and coupler pedals, a swell pedal or pedals, and possibly a tremolo pedal under- Manual I neath them, and two books to read from, one music, the other printed words, andwell, no wonder an English cathedral or- Pedal ganist estimated the organ pupils of the general practitioner as about one per cent. of those for voice and piano!

To the average organist the position would be hopeless were it not that a great deal of organ music can be practiced on the piano; and most of that which cannot be played exactly as written can be adapted to the lesser instrument. Indeed, those who have not made the experiment will be amazed at the amount of ground they can cover in an hour at the organ if they have first done everything which was possible away from it.

#### Passage Without Pedal-Part

THE STUDENT whose opportunities for practice are limited should study and finish on the piano all passages for manuals only. The whole of the sec-ond movement of Bach's St. Anne Fugue is a case in point. The difference in touch need be no bar to this. It is possible to play just as legato on the piano as on the organ. Not only so, but all piano playing should be legato, unless the contrary be specified. The co-relative of this is equally true. The staccato touch is just as practicable on the organ as on the piano, and in modern playing is nearly as frequently called for. (I say in modern playing, rather than in modern music, from a conviction that the older composers used far more varieties of touch and tone-colors than it has been customary to adopt in playing their works which were for long rendered in a studiously "stodgy" manner! Expression marks are of comparatively recent introduction; not so expres-

#### Manuals Simultaneously

LMOST THE ONLY difficulty likely A to be encountered in playing organ manual parts on the piano is when two manuals are in use simultaneously, and the hands cross. Even then the crossing may be so extreme as to be practicable on the piano by crossing the hands on the one keyboard. The last page of the famous Toccata in F, which concludes Widor's "Fifth Organ Symphony," is a striking instance of this. The left hand has chords an octave higher than the broken-chord passage in the right hand! When the hands are nearer together the difficulty is often greater. But it can generally be overcome by simply playing the right-hand part an octave higher, or the left-hand an octave lower, or, in extreme cases, both, F.ven the possession of a pedal-piano or practice-organ, if it have only one manual, will not always obviate the necessity for

# The Organist's Etude

Edited for September

By CLEMENT ANTROBUS HARRIS

Eminent Organist and Choirmaster of Adelaide, South Australia It is the Aim of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself'

# Getting Organ Practice on the Piano

resorting to this device, as the following A favorite modern device is to play on extract from Bach's Trio in C Minor will two manuals simultaneously with one



By breaking ties this passage can be played at the pitch written on one manual; but the resulting effect is very unsatisfactory. Far the better plan is to play one hand an octave higher than written. Either hand may be so treated, but the best effect is obtained by raising the left hand. The left hand and using the sustaining pedal.

#### Changing Manuals

WHEN TWO manuals are alternated, both hands moving simultaneously from one to the other, as in producing echo effects, the difficulty of getting effective practice of the passage on the piano is quite apparent-the reason being, of course, that no skip is involved. For this reason it will often be advantageous from an executive standpoint to play the second manual part an octave higher than as written though it is not necessary to do so. as practiced, one manual;

hand-generally the right hand, but sometimes both hands. Almost invariably such passages can be played on one keyboard, the only objection being, as in the previous case, that doing so is much easier than playing them as written. Care must he taken to adopt the fingering necessary when two manuals are used and not that which might be better if the ultimate object was to play them on one. Very frequently one part consists of a long sustained note which the other part crosses, This need not deter the student from obtaining useful practice on the piano. In all such cases the continuity of the sustained note should be sacrificed, not the iteration of the shorter one of the same pitch. (Similar passages often occur in music composed expressly for the piano -a crossing of parts which cannot possibly be played exactly as written, and the quently to omit the bas same rule applies.) A very simple extract from a Widor symphony will be sufficient to illustrate this principle: as written, two





CLEMENT ANTROBUS HARRIS



Of course, the staccato touch cannot be maintained on the third note, E flat, of the lower part unless a second break of the tie, plus the introduction of a staccato note, is made in the upper part which plan is followed as a matter of taste



#### Passage with Pedal Part THE CRUX of the whole matter lies

in the fact that the harmonic bass of a composition being, as it- name implies. the foundation, can never be omitted. Cernatural laws-apply to it which are applicable to no other part. (The harmonic bass in music must not be confused with the vocal bass. The lowest any two or more simultaneous sound bass, however high they organ music it always forms the harr in the course of a pedal vitiate the student's ear. to advertise to all within earshot of room that he was devoid mental musical sensibility! part is the most difficult to piano has no pedal-clavier. So what is the

(Part II will fellow)

#### Congregational Hymn Singing

#### By Edward Gould Mead

JUST AS music is one of the essential features of the church service, so the most important feature of church music is the hymn singing. No matter how effective and pleasing the singing of a choir or soloist or the playing of the organ is, it is the singing of hymn tunes by the congregation that constitutes the musical essence of the service. Yet the fact remains that in the preparation of the music for the church service little or no attention is paid to the practice of hymn tunes, at least by the congregation. Yet if the congregation is not familiar with these tunes the ensemble singing can not be made impressive, even though the choir has rehearsed the hymn tunes well and leads with much assurance. If time were found, say, at the weekly prayer meeting, to practice on the hymn tunes for the coming Sunday, drill could be given on the separate parts and proper phrasing observed to bring out the true meaning of the

Many churches have poorly edited hymn books in which the verses of the hymns are printed underneath the tunes to be sung, or, what is far worse, on the page opposite the music. In either case reading the notes is made difficult for the average singer. Moreover many airs are found in hymn books which are either unsuited to their texts or musically inferior. Every church should provide itself as soon as possible with well-edited hymnals, as "Hymns of the Christian Life" or "Hymns of the Living Age."

The minister and the organist can each if no singing leader is present), and in more of the verses. The organist, in playing the prelude to a given hymn, can suggest its special character by the use of ing the bass part legato is very effective. suitable stops, afterward enlarging the reg-

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do his share in helping to improve con- so doing, maintain a perfect rhythm and gregational singing. The minister can call steady tempo. If the congregation is large gregation to the merits of the hymn itself, or if it shows the slightest tendency to attention to the author, and reading one or mentioning its author, and reading one or mentioning its author, and reading one or drag or flatten in pitch, playing the upper three voices as detached chords, while keep-No form of music is more inspirational istration in playing for the congregation, than hearty congregational singing of good Istration in page 18 for the organist to hymn tunes. Why should not this be delead the congregation in singing (especially veloped as much as possible?

#### Pedal Points

#### By E. A. B.

ARE you one of those brave, brave or- pedals, extend each foot (in the opposite ganists who use both feet when they play direction to the other) as far as possible. the organ? If so, let me first congratu- You will find that the right foot reaches late you; and then inquire whether you about to Bb, the left about to F\$. Now in know which foot to use when. Of course, that question is quite a poser, and is the domain of the left about to Fs. Now in know which foot used to be the domain of the left about to Fs. Now in know which foot used to be the left about to Fs. Now in know which foot used to be the left about to Fs. Now in know which the left about the left about to Fs. Now in know which the left about t more difficult in that it belongs to that category of questions which can never be above the F# belong to the right. And between the Bb and the F#, the feet can be answered, very accurately, at best,

Here is one way, though, that you can used nearly interchangeably. determine approximately when to use the Of course, as we all know, there are left or the right foot: Sitting on the many occasions when one foot enters the organ bench, cross your legs-taking care other's precinets; but the rule that we have that the right is placed over the left. With laid down is true 99 and 44/100 per cent. the feet still crossed and resting on the of the time.

#### Mixtures

"To ELIMINATE mixtures from the mod- soft and insignificant that it is difficult to ern organ is to deprive it of its chief life distinguish whether they are in tune or not.

stops were specified they resorted to what voiced pedal department."—EDWIN H. they call dulciana mixtures, which are so Lemare in Diapason.

"Without properly and brilliantly voiced "There was a strange theory presented swell and great mixtures (I do not allude here some years ago by a visiting organ to a selected combination of overtones on builder that mixtures were an unnecessary a choir dulciana mixture) there is a lack evil, as his new string pipes were so full of harmonics, which abound in orchestral of 'over-tones' that they more than cominstruments. To overcome this deficiency pensated for the lack of mixtures. The in an organ, the old builders introduced idea was accepted by many of the American mixtures, or 'filling up' stops. To go into the history of mixtures is not within gradually cut out the mixtures. Possibly the province of this article. All that need the chief reason was to save money on their be said is that in large instruments they are tuning contracts—hence maybe, when such of as great importance as an independently

#### Organ Schools Compared

#### By Herbert Westerby

THE RECENT Romantic movement has mantic manifestation in organ music; its in Britain penetrated pianoforte, or characteristic and impressionistic school of some extent British songs. But it still organ composition is already well founded, lingers outside the restaurance of the still organ composition is already well founded, lingers outside the realm of church music, a school that is quite unique in itself, and follow their lead and instill the spirit of follow their lead and instill the spirit of in its outstanding composers for the organ. Romanticism into that as well as other America is ahead of Britain in the Ro- branches of British musical art.

#### Double Pedaling In Hymns

#### By Helen Oliphant Bates

THE treatment of hymns may be varied then glide noiselessly over the tops of the by playing both the bass and the tenor on keys, always keeping the foot in contact the pedals. This requires careful practice, with the pedal-board. or a jumpy, unrestful effect will be the After practicing each foot separately, result. Each foot should be practiced put them together, taking pains to bring alone, and the attention should be directed both feet down at exactly the same time toward eliminating unnecessary motions Nothing is more inartistic than to have the and making the necessary motions as parts coming in one after another. legato as possible. On the piano, if the When the two pedal notes do not lie weight of the hand and arm is carried over a third apart, it will sometimes facilfrom one note to another, a simulated itate a connection to play the two parts legato is obtained even when the hand must with the same foot. To do this, turn the move from one section of the keyboard to foot sideways, at right angles with the another. The same principle should be empedalboard, and hold the arch high. ployed with the feet. If you wish to make the skip of a fifth, for example, do not church service only when it can be done air for the next note. But before leaving the first and when the character of the

Double pedaling should be used in the on the note to which the skip is to be but as an exercise it may be applied to any made, form a mental impression of the distance in a mental impression of the distance in a mental impression of the hymn and will be of value in improving distance it will be necessary to slide, and pedal technic,



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Q. What was the original meaning of Parish Greater to the parish organism.

of pass print works, and the father of modern ciolis proposed to the proposed of the proposed

Q. Indicate on the staff the actual pitch produced when the lowest "C" on the manuals is played on the "Hormonic Flute," "Stopped Dioposon," "Piccolo," "Open Diapason," "Flute."

A An important part of the above ques-tion is missing, t. e., the pitch of the stops. We will supply confidence that the stops of the pitch of the stops of the pitch of pitch is varied for the pitch of the pitch of pitch is varied. Set in the pitch of pitch is varied. Set in the pitch of pitch is varied. Set in Stopped Dispasson (S ft.), such Open Dispasson (S ft.).







(a) Who was the father of under violus properties of the conserve to the register of the conserve to the register of the conserve to the register of the regis

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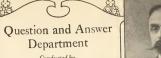
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Obsetions regarding particular process, metronome matrings, etc., not many to now. Alters the confidence of the consideration of the confidence of the confi

Q. What is the chord of the 6/4?-J. F. M.

ons "contriguals".

ii. In the December, 1925 Etup occurs the following answer in regard to sugaring the scales: "Court of the scales of the scale o A. The chord of the 6/4 is the second inversion of the common chord, these figures referring to the intervals from the bass which for the chord. A. 1. "Centripetal" (from Latin centri-from centrum, a center, and petere, to seek, fly to), tending to a center. "Centrifugal (from Latin: centri-, from centrum, a center, and fugere, to fly from), flying from a center.



The first is in the original position of a note (C) with its 3rd and 5rl; up muster needed. The second report of the state of real inversion, the business of the state of real inversion. The third chord, detailed by livering the chord of the right of the state of real inversion. The third chord, detailed by livering the chord of the original position of the state of real inversion. The third chord, detailed by livering the chord of the original position of the state of real inversion. The third chord, detailed by livering the chord of the original position of the state of the chord of the state of the chord of the state of the chord of the state of the state of the chord of the state of the state of the chord of the state of the chord of the state of the chord of the state of the state of the chord of the state of the state of the chord of the state o

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HOUSANDS of young violinists and violin students all over the country are interested in making a start as violin teachers. Some wish to make it a permanent profession; some wish to use it as a side line to make a little spending money; while others hope to carn enough by teaching to pay for their own lessons and musical education.

THE ETUDE receives many letters similar to the following from a young violin student in New York City, who writes: "I would like you to give me some advice on the teaching profession and tell me if I am capable of teaching. I am a student eighteen years of age, and am studying with a reliable teacher. I am fairly advanced, having gone through Kreutzer, love of teaching, turn out excellent pupils a violin teacher unless one has remarkable in public, and makes as many acquaint-Rode, and other studies, and concertos by to get pupils, but I have not one pupil yet. As an ETUDE subscriber, and as one of your readers I hope you will give me your in the teaching profession."

#### The Beginners

If this young man has a genuine talent for the violin, has studied the works he so much difficulty in getting pupils is prob- have become eminent in the violin pronames with a good teacher, and can play ably owing to his youth. Eighteen is fession. them in an artistic manner, there is no doubt that, theoretically, he has sufficient usually look for teachers older and more lowing suggestions in getting a teaching knowledge to teach beginners and pupils experienced to whom to trust the musical business might help: First, send anin the medium grades of violin playing. cducation of their children. In like man-nouncements to all your friends that you His success will depend on whether he has ner the boyish doctor finds it up-hill work have opened a studio, or that you are pre the knack of imparting to others what he to get patients, and the juvenile lawyer to pared to give lessons at the residence of

Violin teaching is a gift. Some people are natural born teachers; some learn to teach well only after long years of experience; while some never learn it. I have known many excellent violinists, splendid artists, who could play the great young teacher usually charges much less making as many friends and musical ac- he learn, he thinks, from playing easy special actions multic, who were utterly than the older and more experienced one, quaintances as possible, and letting it be songs in the first position? but now to fear suscens up the toward and the state of th voluntese, and the continual mistakes made a few years before starting to teach. It Even if you have only a single good pupil, work, as indeed in all religious work, is them realize their inability to teach. Very impresses people. If he can gain their cital which he can give by himself, possi-lifted in some soul-stirring hymn, may be often we find teachers, some of whom confidence and convince them that he can bly assisted by a pianist or vocalist whom used of God as effectively as the voice of Other we define eatily a solice of whom do the work, he can no doubt build up a you might ask to help. Sixth, try and get a minister. Also, the violinist should resimply confess defeat when it comes to satisfactory teaching business in time. teaching. They walk around the room, teaching. Incy wank around ure room, as a constant of the window, eat apples, read let-sized class in a short time, the size of the ginners and the lower-priced teaching to not an opportunity to exhibit his own skill. ters, and pay very little attention to what city has a great deal to do with it. This you. Hundreds of music teachers in large. He will therefore strive to make himself-the stripe and the stripe of the st tels, and pay to the pupil is doing. It goes without saying young man lives in New York City, where cities have gained success by this course. as inconspicuous as possible. He will be that teachers of this class never produce good pupils.

#### Problems of the Teacher

Violin teaching is one of the most difficult and arduous of all professions. The ideal violin teacher must not only have studied his profession thoroughly, but he must also have an artistic nature and a boundless stock of patience, which must be exercised with even the dullest pupil. Great experience is necessary, for every pupil is a law unto himself, and no two can be handled exactly alike. Above all, the ideal teacher must love to teach. He must take the greatest possible interest of his young violin students, hudding and flowering like plants in a nursery. If he dislikes teaching and lacks the necessary patience, he may as well stop right there, for he will never succeed in turning out even mediocre pupils.

This dislike of teaching is why we find so many violinists, excellent as players, who cannot turn out good pupils. On the contrary, we find many good teachers in the ranks of violinists who are indifferent players themselves, utterly incapable of playing a solo in public. Such teachers know how the violin should be played, and owing to their stock of patience, and by

# The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

#### Violin Teaching

Then we have the really good violin ability and a very large circle of friends, ances among the musical people of the well known composers, such as Kreutzer, teacher who is indeed a fine artist, but who I have known violinists to spend years in town as he can. He must, of course, do Viotit, Rode, and DeBeriot. I have just combines with this ability as a player extyring to build up a business in violin a certain amount of advertising, have
started to teach and am trying my utmost perience, patience, and love of teaching, teaching in New York City only to fail in cards printed, and let people know that he

pils of high atttainments. best advice on what to do to get a start correspondent will become a member of is They simply let it be known that they can pupils and from his friends and acstory. I should want to know him personally to make any predictions.

> very young for a music teacher, for people get clients.

#### Age to Begin

However, youth is not as great a bar to fession as it is in other professions. The incapable of producing good pupils. They and this with many people outweighs his known everywhere that you are looking ment would scarcely be heard, anyway. As could play these great works themselves, youth and lack of experience. However, for pupils. Fourth, advertise in the musi- a matter of fact, however, when a violinist but how to lead students up the long and in the present instance eighteen is very cal papers, if you can afford it. pietely besting the best method of gaining new business. The first requirement of success in such parentee, and to the many make all depends on the individual and how he prepare him as soon as possible for a re- to take it scriously. The voice of a violin,

Such a teacher will naturally turn out put he end. Teachers of very great ability, is teaching. Personal solicitation is also who are well known in the musical profes- a good plan for securing pupils. The Just what class of teacher our young sion, do not have any trouble, of course, young teacher can get prospects from his hard to say. Time alone will tell the take a certain number of pupils, and pupils quaintances. Getting new pupils anywhere flock to them, no matter where they locate. This is especially the case as regards ability, and the young teacher who folds The reason why this young man finds teachers who have produced pupils who his hands and expects business to come to

In a large city like New York, the folyour pupils. Second, have cards printed getting a start in the violin teaching promend you. Third, if you are a good pub- the violinist disclaims to play in church

a position as assistant to an established member at all times that this is an oppor-As to the chances of gaining a good violin teacher who will turn over the betunity to assist in the church service and



ROBERT BRAINE Eminent Authority On All Questions Pertaining to the Violin

#### Environment Tells

Seventh, if you open a studio, try and establish it in a good residence district, in a room on the first floor, where you can have your sign on the front of the house You will get many transient pupils in this manner. Eighth, make an arrangement, if possible, with pianists, vocalists, and teachers of various instruments, who do not teach the violin, to recommend you as a violin teacher to their acquaintances. You can return the favor by recommending these teachers in their respective branches to your own friends and pupils,

In smaller cities the getting of pupils is much simplified. The prospective teacher dint of taking infinite pains, and by their it is exceedingly difficult to get a start as soon becomes well known if he plays much is a matter of hard work and business

#### Playing the Violin in Church

#### By Berta Hart Nance

"BRING your violin and help us in the to distribute to friends and acquaintances choir." How often the budding violinist and to leave at music stores, or with friends hears such an invitation from some kindly who will help distribute them and recom- minister or church worker. Very possibly lic soloist, play on every occasion you can, except for an occasional solo. What could works with a choir he gains any amount

> early, get his tuning done, his stand and case disposed of, and his music arranged before many people come.

> He sits, when possible, at the treble side of the organ or piano. His relations with the other members of the choir, needless to say, should be pleasant, but one thing he should insist upon, even to the point of stubbornness, is a clear space about him in which to draw his bow. For its full sweep is nowhere more needed than in the work he is going to do.

> His work is more exacting than is at first apparent. His attempt to blend the notes of his instrument with the voices of the singers will soon show him faults that he did not know he had. A false note or a slight contact of the bow with a string other than the one being used is instantly apparent. Steadiness in keeping the time is important, for the violin is a leading instrument, and, if it drags, it will hold back the singers. Also, for the best results, the violinist should follow the words of each verse of the song as he plays it, and not merely play the air over

a certain number of times.

His work is capable of considerable variety. He may lead the sopranos or the altos. In some songs it is possible to render both soprano and alto parts at once by playing chords on two strings. When

THE ETUDE

the Sunday-school is sweeping along on a of pieces which range from difficult to stirring air, the violin on the next verse very easy are less widely-known solos stirring an octave higher, which usually that contain the spiritual quality which the may rise an obtain the third posi-means playing the tune in the third posi-violinist seeks for church use: Souvenir, means playing the curve the chief posi-tion with an occasional stretch into the Drdla; Cradle Song, Hauser; Andante must be flawless. The violin soars, flute- in D, T. D. Williams; By the Brook, René like, with a particularly pleasing effect, de Boisdeffre; To a Wood Violet, M. W. This may be done with good results in Felton; Nocturne, Op. 2, Alfred Karpasch; Sunday-school, though it is usually too Hungarian Love Song, Helen Ware; Cavashowy for church use. It is also needless tina, Raff. to say that it requires considerable practice in private, as both notes and fingering are changed.

day-school the violinist may make his con- ing. His continual effort to make the tribution to the program, playing an obbliviolin sing out will work wonders in tone. gato, or the offertory, or a solo of his own. If the choir rehearses under a good leader His solos should be selected with taste he will gain in phrasing and expression and care. There are some pieces of music Occasionally the church may have special that seem to lift the soul to a nobler services in which some professional choir church use. The violinist will strive to opportunity, find such music, and to avoid using the. same solos over and over. Such well-in our smaller churches? The pastors are known pieces—as Schubert's Serenade, willing; the people welcome it. That it Dyorak's Humarasque, and Mendelssohn's is not more used is the fault of the violin-Spring Sony have been fairly played to ists themselves who overlook this oppordeath as violin solos. The following list tunity for growth and service.

Needless to say, the intonation Gluck; Nachtstücke, Schumann; Melody Practical Benefits

Nothing so tends to the growth of any gift as its serious use, and the church On special days in the church and Sun- violinist will find his musicianship grow-These are the solos for leader trains the choir. Here is a golden

Why should not the violin be more used

#### The Last Teacher

a great master of the violin, who had feel with them, and establish a common worked hard and faithfully for years to bond of sympathy with them, thus making teach him the true principles of the violin a mutual inspiration between player and art. The pupil had studied with the hope audience. The sympathy of the audience of becoming a concert violinist, and this will nerve you to attain climaxes and subwas his last lesson at the conservatory tleties of expression which you have never before his graduation on the morrow.

and stood chatting for a few minutes with which you have never understood, will his teacher, about his future career. "Do I need another teacher, now that will feel when playing before audiences.

I have graduated under you," he asked, "Then the applause of the audience will

and seemed absorbed in thought. "Yes, in his concerto, which have seemed more there is one more teacher you need," he or less commonplace, take on a new meanreplied, "one of the very greatest, a teacher has a might be used in many at things to you which none public performance, they seem trumpetof your other teachers has ever succeeded tongued like the voices of angels.

"And who is that?" asked the student with great interest. "Tell me the name and address of this great teacher."

"His name is Prof. Audience," said the master with a smile; "and he is the teacher with whom every violin student must study to gain the final polish and finish necessary to make him a successful concert artist. I mean by this that you must have much experience in playing for audiences before you can develop the best that is in you. The audience will inspire you and teach you things in expression, that no amount of private instruction and studio work can

#### How the Audience Helps

"The psychological effect of audience on player is very great, and the bond which is established between player and hearers is a source of inspiration to the player which he can get in no other manner. The audience feels with and sympathizes with the player, in such a way that he is inspired and buoyed up to bring out the pathos, the passion and inner meaning of the composition in a manner which he could not dream of doing when practicing in the cold, drab atmosphere of the studio "Do as much public playing as you can, which no other teacher can do."

THE artist pupil stood before his teacher. Play for audiences of all kinds. Try to imagined in your private practice. Prob-The young man took his violin down lems in interpretation and expression, become clear to you in the excitement you

"or have you taught me all that I have to be a great incentive. The first applause know about violin playing to become a the young artist gets when he plays at a successful concert violinist?"

the young artist gets when he plays at a great concert fairly lifts him out of himgreat concert fairly lifts him out of him-The great teacher paused for a moment, self. He is a different being. Passages

#### Effects of Applause

"The effect of applause and sympathy on the part of the audience was strikingly exemplified when a company of foreign actors toured the United States a few years ago. One of the audiences they played to was so cold and lacking in sympathy and applause that it literally froze the actors' blood, and they found it impossible to give a good performance. One of the actors decided to take the bull by the horns and let the audience into the secret of getting a good performance Going before the curtain he said, 'Ladies and Gentlemen,' you do not applaud. May be it is our fault. However, with a little encouragement we could do better.'

"The audience took the hint, applauded liberally the balance of the evening with the result of getting a magnificent performance.

"The violinist who does much public solo playing, plays very differently from the one who does not, for he has been instructed by his audiences.

"Yes indeed my young friend, there is another teacher. Prof. Audience is the greatest of all—the supreme teacher, the last word in matters of interpretation and expression. He will teach you things

"I have been teaching young violinists to accomplish what requires a body and for forty years now. I find that the press a soul and a lifetime all in a few years cut generation of students has a bad in and with partial application."—CESAR clination. clination to slur over its work. It wishes THOMPSON.

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World of Music-(Continued from Page 627)

Isnae Van Grove's "The Music Robber," an opera founded on the attempt of Count whis own composition (Mozart is the central figure of the opera) had its world premiere as a complete work at the Curbantal Zoologeta complete work at the Curbantal Zoologeta state of the County of Mozarthan themse.

The Bach Chole and of its all too far and later was for same time at rare pilicrimages from Bethleson, Pennsylvania, when it appeared in the Auditorium of which it appeared in the Auditorium of the Bend of a successful organization of his analysis of the second of the Auditorium of the Bend of a successful organization of his analysis of the Bend of th

Fortune Gallo, impresarlo of the San Carlo Opera Company, is reported to be about to build, on Flity-fourth Street, between Broadway and Eighth Avenue, a sixteen-story building, including a modern opera house and theattre, at a cost of two million dollars.

"The Monk of Toledo," a serious open and single by E. Bruce Knowlton, had its première on any stage, in June, by the American Grand Upera Company of Portland, Oregon. This low organization was formed with the primary purpose of allowing American composers to see their works performed and thus to promote the

Miss Adelande M. Lee, of Derich Middl. deather must compositions for three to six gan, has been availed the Bellev behandably harmonical. The equivalent three December for pipe organ skully at the Pontainelston 31st, 1007; and such as the second Massic in France. This is the second by addressing the Mustles Famil Society, 407 time in three years that this distinction has Sansom Street, Philadelpha, Pennsylvania, been captured by a woman.

heen captured by a woman.

Herman Relixfeati, one of the galaxy of corractes that shoule in the second and third dynamics with the second dynamics

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Educational Study Notes (Continued from page 679)



therefore, an event. I Here a Secret is evilence and a super second of the secret which you a serve and a super second of the se

Have a Secret, by Charles Wakefield directly and deanly, so that none of the inter-Cadman.

Mr. dedman has indeed the control of the control of the inter-Cadman of the case of the law to write ongs. a control in place to the case of the control of the case o

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Department of Orchestras and Bands

(Continued from page 647)

by non-actistic conductors who do not seem to realize that orchestration is written to be heard, and that such orchestral is advanced in the use of the various effects make music beautiful. They fingerings, of which there are in some seem to usist on that which we would cases several for the same note. By this term a most monotonous homogenity of means, it makes slurrings of certain pastone which well could be replaced by a sages possible, and also often betters the inhand-organ at much less expense.

Let It Be Heard

in the Occreture to William Tell that singing quality of the instrument, is the was heard recently when the accompani- andante in Tschaikowsky's Fourth Sym ment parts were played so loudly that phony, where it starts off with an oboe it was with the greatest difficulty that we solo of considerable length. Another, a could at all make out the solo, although very frequently quoted example, is the we have played it frequently and know oboe in the andante con moto in Schuevery note of it. Evidently there must bert's Unfinished Symphony, which is have been some criticism on this per- most beautiful composition for the instruformance, for a short time afterwards, ment. The oboe solo in the Symphons

orchestra is chiefly melodic, either as solo show off the instrument to the best adwhich owing to its great wealth in overwhich owing to its great wealth in overtones is most effective in enriching the
from many. However, there will be no

NOW you can have the advice of one of
the most conspicuously successful oror obbligato, also doubling other parts, vantage. those of the 'cello. In large orchestras, to show off the capabilities of the instruit has always been the prescribed right of ment to advantage, are at least, capable teachers all over the country the oboe to give the "a" from which of giving an intelligent idea of its beauty

Compass

THE COMPASS of the oboe is two the instrument. Two semitones above this are polsible under favorable conditions, but not practicable for use. In fact, several below the "g" are not advisable to follow every microscopic change of muscle, be attempted in anything but solo work every limination of controlled insuels. be attempted in anything but solo work every intrination of controlled impulse. YORK BAND INSTRUMENT CO. 1028-1 Division Ave. Grand Rapide, Mich. every preparation for the final assault; not subject to any restrictions as in orches- all suggesting the psychological processes York Basic Intracator Co. American Men. tral work. The real working compass of themselves. the oboe, we would therefore say, to Then, too, graceful as waving grain and be about two octaves. The extreme upper as mighty as the toiling sea would be the notes are not advisable for rapid execumodes of what are termed "cross finger-panion to records of his music!

ing," an awkward condition which prevents quickness of execution. Also this brings about an impossibility of perfect slurring or connecting notes without breaks between them in tone.

The student is advised not to attempt tonation which in some combinations may be faulty.

Examples of the use of the oboe are so frequent in the classics that it is diffi-A MOST GLARING example of such silence was in the case of the ologe solo silence was in the case of the oboe solo most excellent example, demonstrating the The part played by the oboe in the seem to us to be a happy composition to

Paderewski's Hands

notes are not advisable for rapid execution, as some of these are made by special handed down to posterity as a worthy comtion, as some of these are made by special handed down to make of his music!

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tones is most effective in enriching the from many. However, there will be a substitute of the ensemble. It is also, but difficulty in finding more, as the music of ganizers of school bands in the United Strates to a limited extent, used harmonically in the higher class composer abounds in substitutely first them, which although not always the best sponsored a method, developed and perfected them, which although not always the best sponsored a method, developed and perfected to show off the capabilities of the instru-those of the 'cello. In large orchestras, to show off the capabilities of the instru-those of the 'cello. In large orchestras, to show off the capabilities of the instru-those of the 'cello. In large orchestras, to show off the capabilities of the instru-those of the 'cello. In large or helpful to manic

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A Trip Through Musicland

THE ETUDE

By Constance McGlinchee

(Continued from August Etude)

Through Musicland

The Right Thing to Do

Constance McGlinchee

By Anna M. Taylor

By Anna M. Taylor

Mags Alcorr was a lady to taught on the prettient roads in through y—and there are so many—is a lavenue. Left slake if The same and prettient on the surface of the country, which the surface and the country, which the surface and the country, which the surface and the country which the surface are the surface and the country which the surface and the country which the country which the surface and the country w ONE of the prettiest roads in through this country-and there are so many-is Modulation Avenue. Let's take it! The first part is flat country, which the sun's awe p almost without an obstruction. deeper by is flat. Its shrubbery, grass are of the lighter shades of We find many graceful birch trees, blue ragged-robin flowers, yellow fields of golden-rod. In the Double Flats there are hardly any hills. The roads are gravelly and so narrow in many places and the shrubbery is so thick on either side of us that it seems almost as if we were cutting our own path through

Nature's beauties, Presently, an abrupt turn brings us onto another and better road, where the performers. whole character of the landscape seems quite suddenly changed-so quickly, indeed, that we notice only that everything seems sharper. This, then, must be the Sharp country. The colors here are all and richer. Our road leads through great stretches of pine forest, past beautiful deep blue lakes whose shores are great, sharp, graceful curves. How clear the sky is, and how unusually bright the sunshine and flowers in the Double Sharps! This road goes over a series of quite steep hills which make the off somewhere soon.



We take the next right turn which leads us into Fingering Brook Reserva-somebody say, "How could you do it with ease and precision that she was applauded tion. Haven't you heard of it? It is all those people loohing at you?" until she was obliged to play her selection very famous for the brook. Fingering Brook is one of the longest and most replied the girl. "It was the right thing winding streams in the country. It flows to do, and I did it the best that I could." Miss Talcott kissed her and thanked winding streams in the country. It flows to do, and I did it the best that I could." into Technic River, which empties into Imagination Ocean. This reservation is for her age, but when she thought of what the best I could," replied Loretta, wishing so lovely! Let us wander around in she had heard the young girl say, and that the young lady could know how much here for a while. The directions in the remembered how foolishly she had behaved her words had helped her. reservation are all by numbers. Some of them seem quite intricate; but if we do not follow them with care we shall get terribly mixed up; and our car won't run smoothly for us, either. This seems strange; but every time we get a figure wrong, something bumps. Shall we get out and look at the brook? It is so (Continued on page 706)

get some shadows here of to that in places the cofors are plan in others; but the general with so many people looking at me." Lunch she said, "Mother, please excuse Miss." The plan is the said, "Mother, please excuse Miss." The plan is the said, "Mother, please excuse Miss." The plan is the said of "Mother, please excuse Miss." The plan is the said of "Mother, please excuse Miss." The plan is the pl

on the piano, she put on her coat and hat and, tucking her music roll under her arm, said "good-bye," hurried out of the door and skipped down the street without a thought of what her refusal to play had meant to her teacher.

She had not gone very far before she saw a crowd of people looking at something in which they were very much in-

terested. Loretta edged her way until she was in driving rather difficult, but we will swing front of the crowd. What she saw was a boy who had fallen off his bicycle and cut his head. He was very white and his temples with water. The boy thanked their prettiest dresses and best clothes. a whole lot better."

"I wasn't thinking about the people," again. Loretta was ten years old and large

Miss Tallot per showed are dispersion of the state of the - Program. -

Helen Smith Jack Smith. No 2 Dorothy Jones. No 3 Betty Hill No 4 Thomas Hart No 5 Ted Johnson No 7 Loretta Dean

The day of the musicale came. The hall Loretta thought he was going to faint, was decorated with bunting; for Miss like her brother Joe did when he fell Talcott had done everything to make like her brother joe did when he ten latooti had done everything to make down stars. Nobody tried to do anything the occasion a happy one. The friends until a young girl not very much older than and relatives of those taking part in Loretta stepped forward and, taking a clean the recital filled every seat, while the pocket handkerchief out of her bag, bound girls and boys having a part in the proit carefully over the wound after cooling gram were seated on the platform, in

her and said, "Gee, that makes me feel When Loretta's turn came, she smiled and bowed to the audience, and seating As she turned to go away, Loretta heard herself at the piano played with such

"It was the right thing to do and I did

#### Mid-Summer Night's Dream

I dreamed a dream One summer night, That I had learned My scales just right.

I'm trying now To make it true; I really wish It were, don't you?

Yours truly,
Maurine Hitchcock,
(Chnirman of Committee)
Genell Pence,
Nola Nelson.

#### Question Box

DRA I STORE DETURE:

I am eleven years old and I have only taken made lessons ame Morrhod from the made lessons are here to the strength of th

#### A Rondeau

By Lynne Roche

To ploy a note is lots of fun If once the trick is well begun; Just roise the finger, 'bout so high, Hold it awhile, then let it fly Quick to the key; and all is done.

But, should an o'er-ambitious son Attempt a lively scale to run Too soon; a fight 'twill be to try To play a note.

Boware, my child, and widely shun A goal by no due effort won; Take time to test each tone; and vie That each outsing the last; then nigh Will be the time 'twill vex you none To play a note.

ORGAN
Allegro Con Brio ...... Roberts

Festival March ......Kern

(a) Prepare Ye the Way of the

(b) The Earth is the Lord's...Lerman OFFERTORY More Love to Thee (Solo, A)...Day

Postlude in F. . . . . . Roberts

ANTHEM
(a) Harken Unto Me, My

Search Me, O God (Duet, S.

(a) Gloria in Excelsis..... (b) Far from My Heavenly 

Lead On, O King Eternal

(a) Shepherd, With Thy

#### HINIOR ETUDE—Continued

#### A Trip Through Musicland

(Continued from page 705)

such a graceful, easy, carefree way. Here we are, coming out at the other end of the reservation. Which way shall we go now? The road to the right is Lazy Street. A few cars go down there; but what does the other sign say? "To Technic River Speedway." We'll go to the left. There is just a little short

quite long, but very lovely.

Wouldn't you like to go a little farther and see Imagination Ocean? I knew DEAR JUNIOR ETUDE: ther and see Imagination Occan? I knew you would. Then we must go inland for a while through the towns of Good Memory, Courage, Poise, Dranale High-lands, and Express no interesting that we enjoy the ride immensely. Do you see that hill ahead? It is called "Never-Stop-Trying-Hill." We drive up it—and what a view greets us! That hill miles back and express of mes, and a suphomore that the property of the propert

Occani Everybody's curiosity is aroused, so we from the first teacher of the first colors. The first teacher of the first colors which leaves only a short time to practice. ration Beach on the Ocean of Imagination. Let us go in bathing! All plunge in l This is the only beach in the world

some "keep-it-ups," a special kind of confection sold only here. We have so much fun! And then-well-nobody wants to DEAR JUNIOR ETUDE:

that will be suitable. The outcomes somewhat soft and slow.

I began playing when I was eleven.
I am going to wite again soon to tell you about our annual Eisteddfod.

FOR YOUN YOUR Triend,

CATHERINE DANDO (Age 13),
Ohlo

DEAN JUNIOR EVEND:

I have not seen many betters from Oklaboma, so I thought I would write.

I have not seen many letters from Oklaboma, so I thought I would run teaching music, I have stailed plate seven years. I won a track meet when I was eight years with a good teacher in Oklaboma University, From your fields.

From your fields.

Oklaboma, Oklaboma, Oklaboma,

#### Evolution of an Orchestra

Viola TrIangle BassOon FLute Oboe HorN Celeste TrumpEt VioLin CLarinet PiccOlo

The JUNIOR ETUDE contests which have been discontinued during Auclear that we can see the little pebbles on the bottom—and it ripples along in contest will appear in October.



the left. Increasy jobs. Speedway; but I think we had better stop at this filling attaining and get some more assumed as the station and get some station and the station and the

EVA WINIFRED HALL (Age 15),

where the vater and sand can inspire you this way and make you dream such wons. When we come out of the water, we grow "Keep-i-usps," a special kind of consom "Keep-i-usps," a special kind of con-

fun! And then—well—nobody wants to go back.

So we take a cottage in the "Colony of Workers," and stay—always doing our very best to give to the world comethins of all the wonderful Beauty we have seen and known!

Letter Box

Dear Textors Betton:

Letter Box

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SUNDAY MORNING, November 7th SUNDAY MORNING, November 21st Morning Prelude .....Cummings 

ORGAN Shepherds' Pipes ......Harris SUNDAY EVENING, November 7th (a) Shepherd, With Thy
Tenderest Love ... Federlein
(b) God that Madest Earth
and Heaven ... Stults
OFFERTORY
At Eve it Shall be Light
(Duet, S. and T.) ... Pontius (a) Praise the Lord, O My

Alleluia! Alleluia!.....Armstrong SUNDAY MORNING, November 14th ORGAN Cheeur Celeste Strang ANTHEM ANTHEM ANTHEM SUNDAY MORNING, November 28th ORGAN CARDINAL STRANG ANTHEM ANTHEM SUNDAY MORNING, November 28th ORGAN ANTHEM SUNDAY MO

(a) God Be Merciful Unto Us. Wood
(b) The Lord Reigneth.....Baines
OFFERTORY God Cares (Solo, A.) ....Nicholas Grand Chorus in A Minor. Cummings

SUNDAY EVENING, November 14th ORGAN Canzone Faulkes At Evening Kinder (a) O Lord, Thou Hast
Ascended ... Roberts
(b) The Homeland ... Schnecker

Minuetto in G......Galbraith

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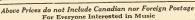


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